

The PENNSYLVANIA SCHOOL of LANDSCAPE PAINTING

An Original American Impressionism



ALLENTOWN ART MUSEUM



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of LANDSCAPE PAINTING

*This exhibition and catalogue are supported by grants from The
Harry C. Trexler Trust and the National Endowment for the Arts.*

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An Original American Impressionism

Thomas Folk

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Cover EDWARD WILLIS REDFIELD (1869–1965), *The Mill in Winter*, 1922, oil on canvas, $50\frac{1}{4} \times 56\frac{1}{2}$ inches; The Corcoran Gallery of Art, Museum purchase, 1923.

I dedicate this catalogue to my mother, Angela Gross, who first introduced me to the art of Daniel Garber.

Thomas Folk

Itinerary of the Exhibition

Allentown Art Museum September 16–November 25, 1984

The Corcoran Gallery of Art . . . December 14, 1984–February 10, 1985

Westmoreland Museum of Art March 2–May 5, 1985

Brandywine River Museum June 1–September 2, 1985

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Foreword

Our interest in a major exhibition of the Pennsylvania Impressionists began about 1980. On visiting an exhibition of Edward Redfield's work at Rutgers University, we found that much of the preliminary research had been accomplished by Tom Folk. Subsequently, Mr. Folk also organized exhibitions on William Lathrop (Hofstra, 1982), Robert Spencer (Trenton, 1983), Walter Elmer Schofield (Chadds Ford, 1983), and Charles Rosen (Greensburg, 1983). Daniel Garber was the subject of a show organized by Kathleen Foster in 1980 for the Pennsylvania Academy of the Fine Arts. It was thus left to the Allentown Art Museum to see how these painters fit together as a group, to see their interrelationship and individuality, and to begin to investigate the place they hold in American Art History. Clearly, Tom Folk was the man to organize the show. Ever cheerful and obliging, he agreed to do this to summarize his five years of research.

Studies of American Impressionism have swelled enormously in the past twelve years. In the 1972 centenary of the First Impressionist Exhibition at The Metropolitan Museum of Art, a significant group of American Impressionist works from its collection was included as a postscript to the French paintings. Since then, American painters who worked in the Impressionist idiom have come to light through numerous monographic shows and authoritative exhibition catalogues. William Gerdts has explored this material thoroughly in the exhibition and catalogue *American Impressionism*, organized in 1980 for The Henry Art Gallery, University of Washington, Seattle. Jeffrey W. Andersen and Susan Larkin, in *Connecticut and American Impressionism* for The William Benton Museum of Art, The University of Connecticut, Storrs, 1980, provided an intense focus on the New York and Connecticut painters. A specialized study of the Pennsylvania group has long been needed.

The Museum is grateful to the many institutions who have responded so positively to our requests for loans. We are able to show the outstanding works by each artist as a result of the generous cooperation of Anne Rorimer, The Art Institute of Chicago; Linda S. Ferber, The Brooklyn Museum; Anita Subers and Marian J. Dartt, Bucks County Council for the Arts; Clyde Singer, The Butler Institute of American Art; Debra Force, CIGNA Museum and Art Collection; Michael Botwinick and Edward Nygren, The Corcoran Gallery of Art; Robert H. Frankel and Mary F. Holohan, Delaware Art Museum; Mrs. M. P. Naud, Hirschl & Adler Galleries, Inc.; Lowery Sims and Marceline McKee, The Metropolitan Museum of Art; John D. Peterson and Harry F. Orchard, Morris Museum of Arts and Sciences; Harry Lowe, National Museum of American Art, Smithsonian Institution; Frank H. Goodyear, Jr. and Kathleen Foster, Pennsylvania Academy of the Fine Arts; Anne d'Harnoncourt and Irene Taurins, Philadelphia Museum of Art; Laughlin Phillips and Joseph Holbach, The Phillips Collection; Bruce L. Dietrich and Jefferson Gore, The Reading Public Museum and Art Gallery; Anne F. Butera and Robert T. Bruce, Widener University and Michael W. Schantz, Woodmere Art Museum.

There are, in addition, many individual collectors whose cooperation was crucial to the success of the show: William L. Bauhan; Mr. and Mrs. Tom Davies; Nora Lathrop Grimison; Lillian M. Koch; Mr. and Mrs. Howard S. Mitnick; Margaret E. Phillips; G. E. Redfield; Mr. and Mrs. Laurent Redfield; Patricia Redfield Ross; Lucille and Walter Rubin; Dr. and Mrs. A. E. Stefanelli; Robert E. and Nancy Stephens; Katharine Rosen Warner; and ten others who wish to remain anonymous. These people have deprived themselves (often on a large scale, given the size of their paintings) to share with a larger public. They deserve our very warmest thanks.

I would also like to extend special acknowledgment to Michael Botwinick, Director, and Edward Nygren, Curator of Collections, of The Corcoran Gallery of Art; Paul Chew, Director of the Westmoreland Museum of Art; and Jim Duff, Director, and Gene Harris, Curator, of the Brandywine River Museum who agreed to share the exhibition and gave it their full and enthusiastic support from the beginning. Indeed, the idea for the show had germinated at Chadds Ford simultaneously, and the extensive holdings from the Corcoran Gallery have greatly enriched this exhibition. Richard N. Gregg, Director of the Allentown Art Museum from 1972 to 1984, gave his full cooperation. During his tenure, the exhibition was substantially completed.

Owen Scott continues his fine tradition of book design with this catalogue, which was produced by Musselman Advertising. The complex assembly of the paintings for this exhibition was accomplished by Patricia Delluva, Registrar, and her assistant, Naomi Alexander, with their usual efficiency and grace. The organization of the traveling component could not have been accomplished without their skill and patience.

The Museum is grateful to the sponsors of this exhibition and catalogue, The Harry C. Trexler Trust and the National Endowment for the Arts. Without their help this ambitious project could not have fulfilled the promise of a good idea.

It is especially fitting that the painters of the Pennsylvania School of Landscape Painting be celebrated in the twenty-fifth anniversary year of the Allentown Art Museum's opening at Fifth and Court Streets. Walter Emerson Baum, the only painter of the group to have been a native of Bucks County, was instrumental in promoting the idea of an Art Museum in Allentown beginning in 1934. That date, when an organizational committee met for the first time, is reason to celebrate a fiftieth anniversary as well.

Peter F. Blume
Acting Director
Allentown Art Museum

Introduction and Acknowledgments

It is a great pleasure to participate in the current resurgence of interest and inquiry into the Pennsylvania School of Landscape Painting. Although the Pennsylvania School dominated American landscape painting for the first two decades of the twentieth century, the new vogue for abstract painting soon imposed upon the Pennsylvania School a critical and public neglect quite as undeserved as was its original hyperbolic reception as the first "vigorously masculine" and "truly American" landscape painting. In recent years much attention has been devoted to the American Expatriates and the Ten. Now, perhaps, we may begin to examine the importance of the Pennsylvania School in relation to American landscape painting as a whole; and perhaps investigate its potential as a rural counterpart to the urban focus of the Ashcan School.

Any study of the Pennsylvania School becomes, in a sense, a study of subcategories, of concentric circles. A group of landscape painters began to settle in the region of New Hope, Pennsylvania, in 1898. The geographical area became known as the New Hope Art Colony, and mere residence was sufficient to constitute membership in the amorphous assembly known as the New Hope School. Out of this melange condensed a small body of painters with strong Impressionist interests. Known by 1916 as the New Hope Group, this body included William L. Lathrop, Charles Rosen, Daniel Garber, Robert Spencer, Rae Sloan Bredin and Morgan Colt. The Pennsylvania School of Landscape Painting, then, synonymous with the term "Pennsylvania Impressionists," consists of those members of the New Hope School who became leading figures in Pennsylvania Impressionism and emerged as the focus of the New Hope Group. Edward Redfield was considered the leading figure in the Pennsylvania School of Landscape Painting although he was not a member of the New Hope Group.

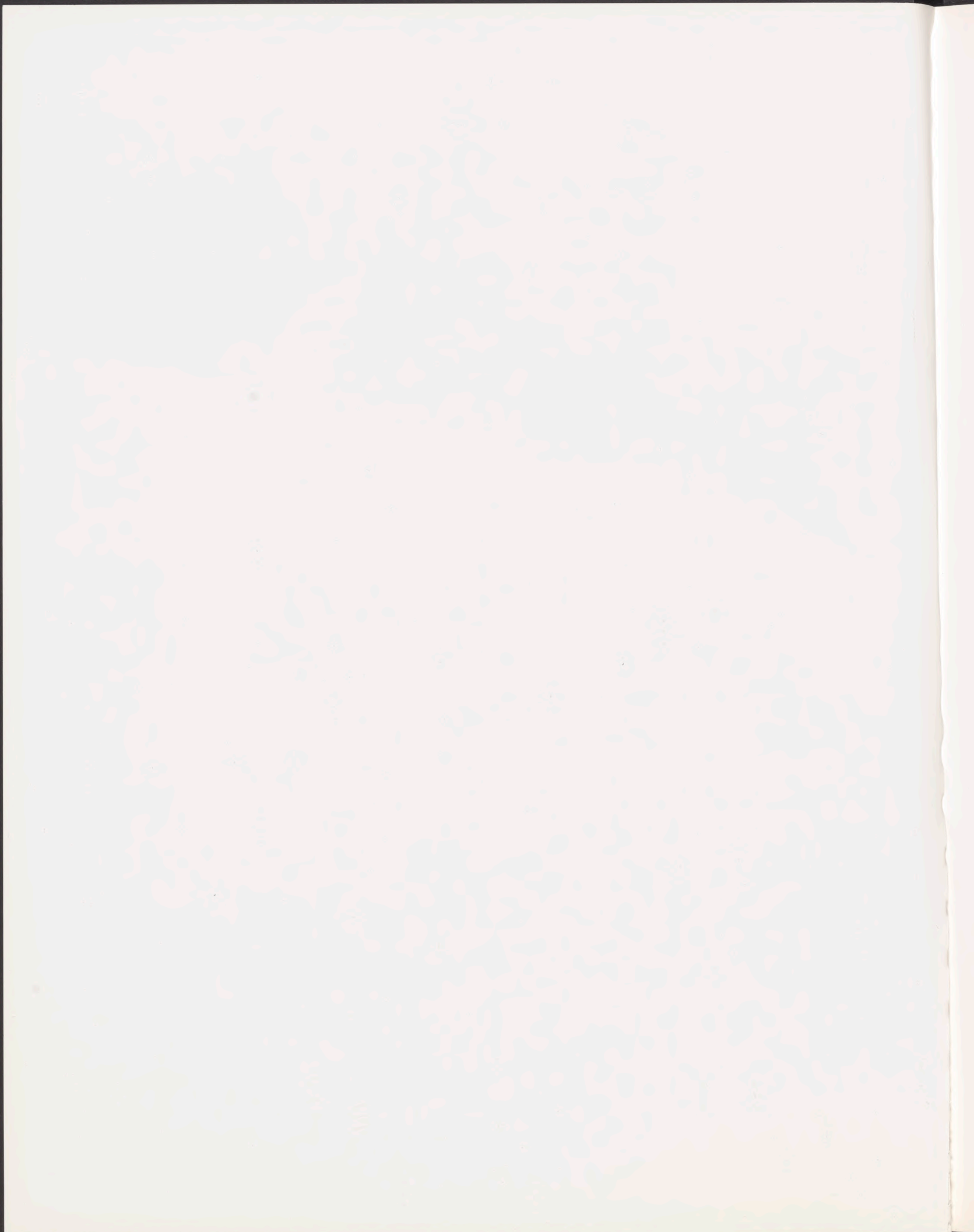
This study centers on Edward Redfield and the New Hope Group and includes Walter Elmer Schofield, who, though he lived downriver outside our concentric circles, felt a close affinity to the New Hope Impressionists and was a leading figure in the development of this nativist school of landscape painting.

This catalogue is heavily dependent upon previous catalogues written for exhibitions devoted to Edward Redfield, William L. Lathrop, Charles Rosen, Robert Spencer and Walter Elmer Schofield. I would like to take this opportunity to once again thank the staffs of those excellent museums and university art galleries for their assistance on the related exhibitions.

Professor William H. Gerdts, Executive Officer of the Ph.D. Program in Art History, Graduate Center, City University of New York, has been the most important source of help and encouragement throughout my studies of the Pennsylvania Impressionists, and I am greatly indebted to him. Peter F. Blume, Acting Director of the Allentown Art Museum, first suggested this project to me three years ago, and its successful completion would have been inconceivable without his imaginative support. I would also like to thank Professor Matthew Baigell, Rutgers University, for his continued interest in the inquiry into the Pennsylvania School. Many individuals have given me their assistance in connection with this study, and I would specifically like to acknowledge

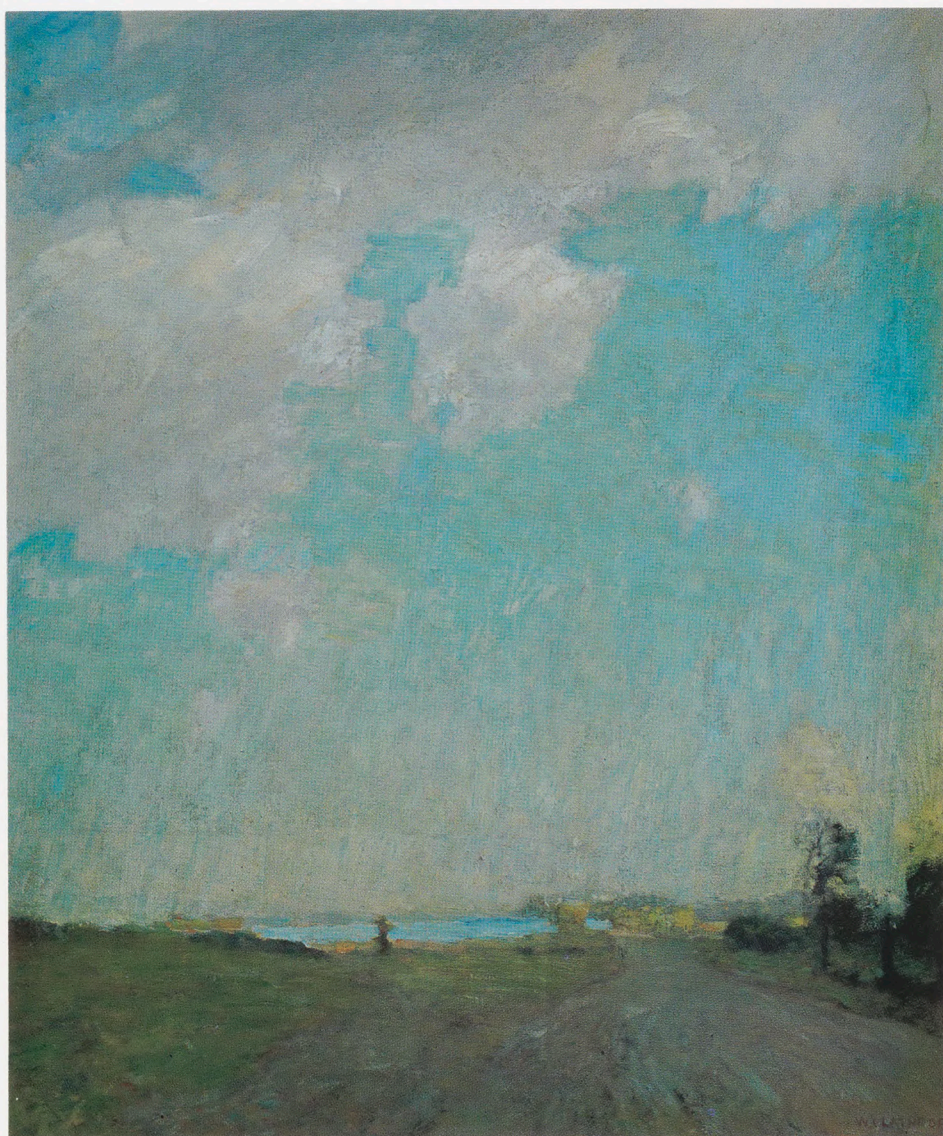
Robert Angeloch; William L. Bauhan; Philip and Muriel Berman; Professor Stephen P. Bredin; Dr. Doreen Bolger Burke, The Metropolitan Museum of Art; Carl Cathers; Mr. and Mrs. Peter Cook; Robert Coyle; Elizabeth Daugert; Professor Stanley Daugert; Martha Feyler; Ilene Susan Fort, Los Angeles County Museum of Art; Barbara Gallati; John Garber; Abigail Booth Gerdtz, National Academy of Design; Nora Lathrop Grimison; James Pomeroy Hendrick; Suzanne Colt Hoelzl; Sam Klein; Kathy Kovacs, The Corcoran Gallery of Art; Barbara S. Krulik, National Academy of Design; Janet J. Le Clair; James Magill; Gene Mako; Terry McNealy, Bucks County Historical Society; Dr. Barbara Mitnick; Gregory D. Page; Mr. and Mrs. Michael W. Page; Michele Joline Pavone; Roy Pedersen; James H. Perkins; Margaret Phillips; Robert Preato, Grand Central Art Galleries; Frederick Ramsey, Jr.; Dorothy Redfield; Enid Schofield; the late Sydney E. Schofield; Ann Spencer Simon; Helen Farr Sloan; Tink (Margaret) Spencer; Dr. and Mrs. Anthony E. Stefanelli; Robert Stephens; Richard Stuart; Anita Subers; Diana Sweet; Mr. and Mrs. Isaac Wallwork; Katharine Rosen Warner and Professor H. Barbara Weinberg, Graduate Center, City University of New York.

Thomas Folk
Guest Curator





Color Plate 1 WILLIAM LANGSON LATHROP (1859–1938), *Plowing Along the Canal*, ca. 1915; oil on canvas, 25 × 30 inches; Private collection.



Color Plate 2 WILLIAM LANGSON LATHROP (1859–1938), *Sunshine After Rain*, ca. 1925; oil on canvas, 30×25 inches; Allentown Art Museum, Gift of Mr. and Mrs. Alden C. Feyler, 1982.



Color Plate 3 EDWARD WILLIS REDFIELD (1869–1965), *Cedar Hill*, ca. 1909; oil on canvas, 50 × 56 inches; Private collection.



Color Plate 4 EDWARD WILLIS REDFIELD (1869–1965), *Between Daylight and Darkness*, 1909; oil on canvas, 50 × 56 inches; Private collection.



Color Plate 5 EDWARD WILLIS REDFIELD (1869–1965), *Winter Wonderland*, 1925/30; oil on canvas, 50 × 56 inches; Courtesy of Robert E. and Nancy Stephens.



Color Plate 6 WALTER ELMER SCHOFIELD (1867–1944), *Covered Bridge on the Schuylkill (The Red Bridge)*, ca. 1913; oil on canvas, 48 × 38 inches; Miss Margaret E. Phillips.



Color Plate 7 WALTER ELMER SCHOFIELD (1867–1944), *The Winter Woods*, ca. 1925; oil on canvas, 40 × 48 inches; Private collection.



Color Plate 8 CHARLES ROSEN (1878–1950), *Haystack*, ca. 1911; oil on canvas, 32 × 40 inches; Private collection.



Color Plate 9 CHARLES ROSEN (1878–1950), *The Frozen River*, ca. 1915; oil on canvas, 42 × 52 inches; Private collection.



Color Plate 10 CHARLES ROSEN (1878–1950), *The Sun Path*, ca. 1915; oil on canvas, 32×40 inches; Miss Lillian M. Koch.



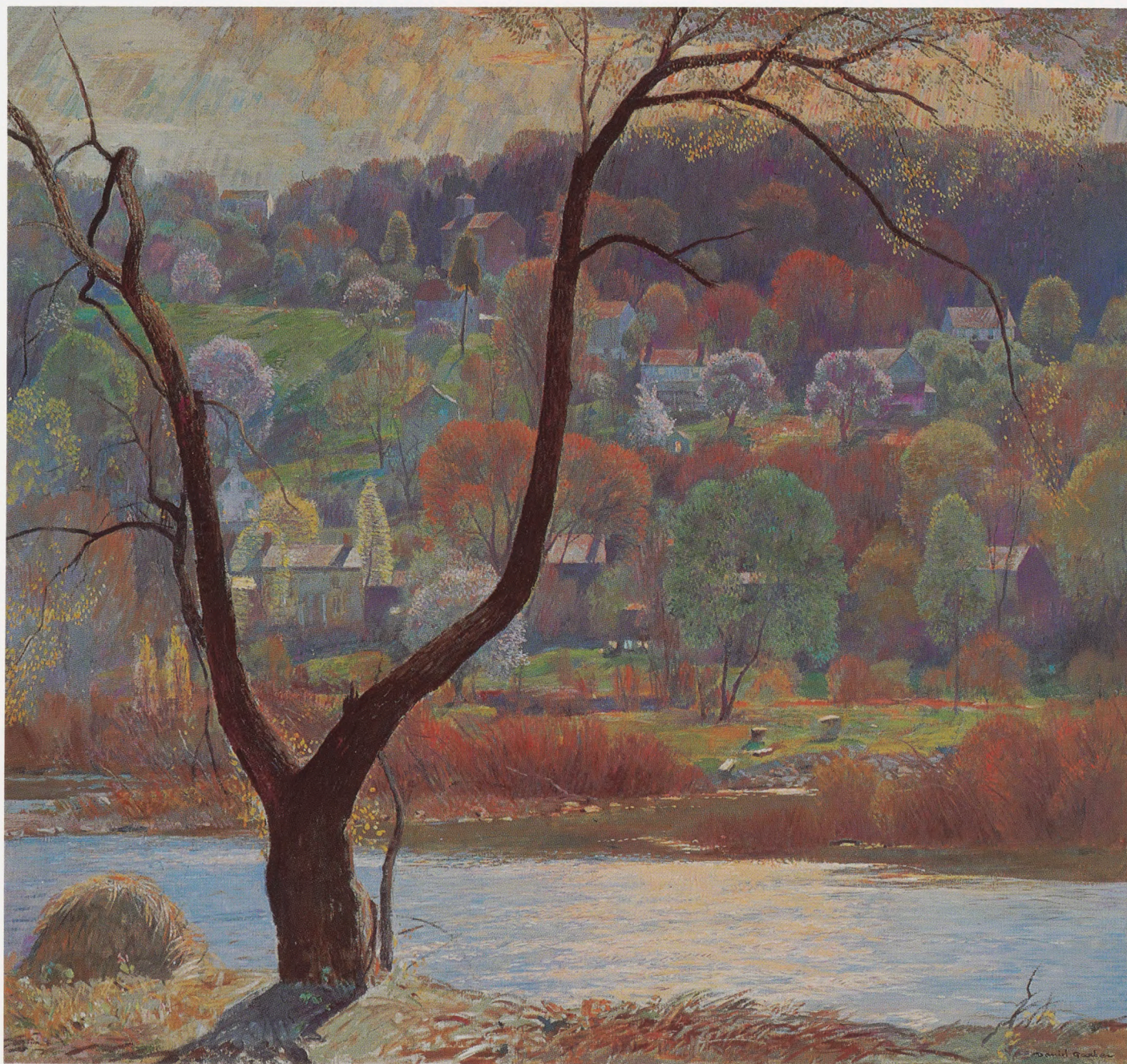
Color Plate 11 HENRY BAYLEY SNELL (1858–1943), *The Barber Shop*, n.d.; oil on canvas, 24 × 30 inches; Private collection.



Color Plate 12 DANIEL GARBER (1880–1958), *The Quarry: Evening*, 1913; oil on canvas, 50 × 60 inches; Philadelphia Museum of Art, W. P. Wiltach Collection.



Color Plate 13 DANIEL GARBER (1880–1958), *Cherry Blossoms*, 1914; oil on canvas, 30 × 30 inches; Private collection.



Color Plate 14 DANIEL GARBER (1880–1958), *Springtime: Tohickon*, 1936; oil on canvas, 52 × 56 inches; Private collection.



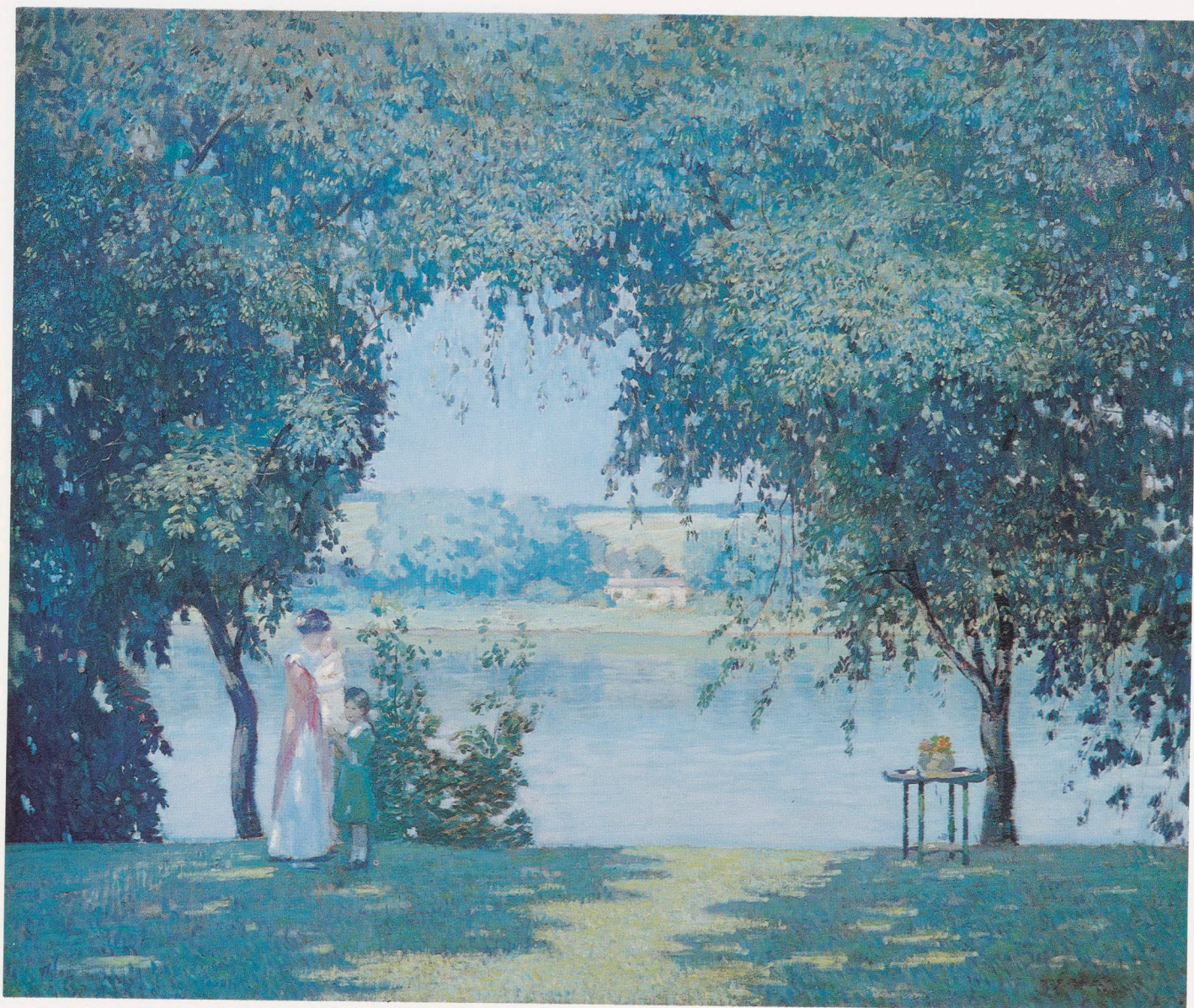
Color Plate 15 ROBERT SPENCER (1879–1931), *Grey Mills*, ca. 1915; oil on canvas, 30 × 36 inches; Collection of Widener University, Chester, Pennsylvania.



Color Plate 16 ROBERT SPENCER (1879–1931), *The Red Boat*, 1918; oil on canvas, $30\frac{3}{16} \times 36\frac{3}{16}$ inches; The Corcoran Gallery of Art, Museum purchase, 1919.



Color Plate 17 ROBERT SPENCER (1879–1931), *One O'Clock Break*, ca. 1913;
oil on canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ inches; Collection of Mr. and Mrs. Tom Davies.



Color Plate 18 RAE SLOAN BREDIN (1881–1933), *Summer Symphony*, 1915; oil on canvas, 40 × 48 inches; Private collection.

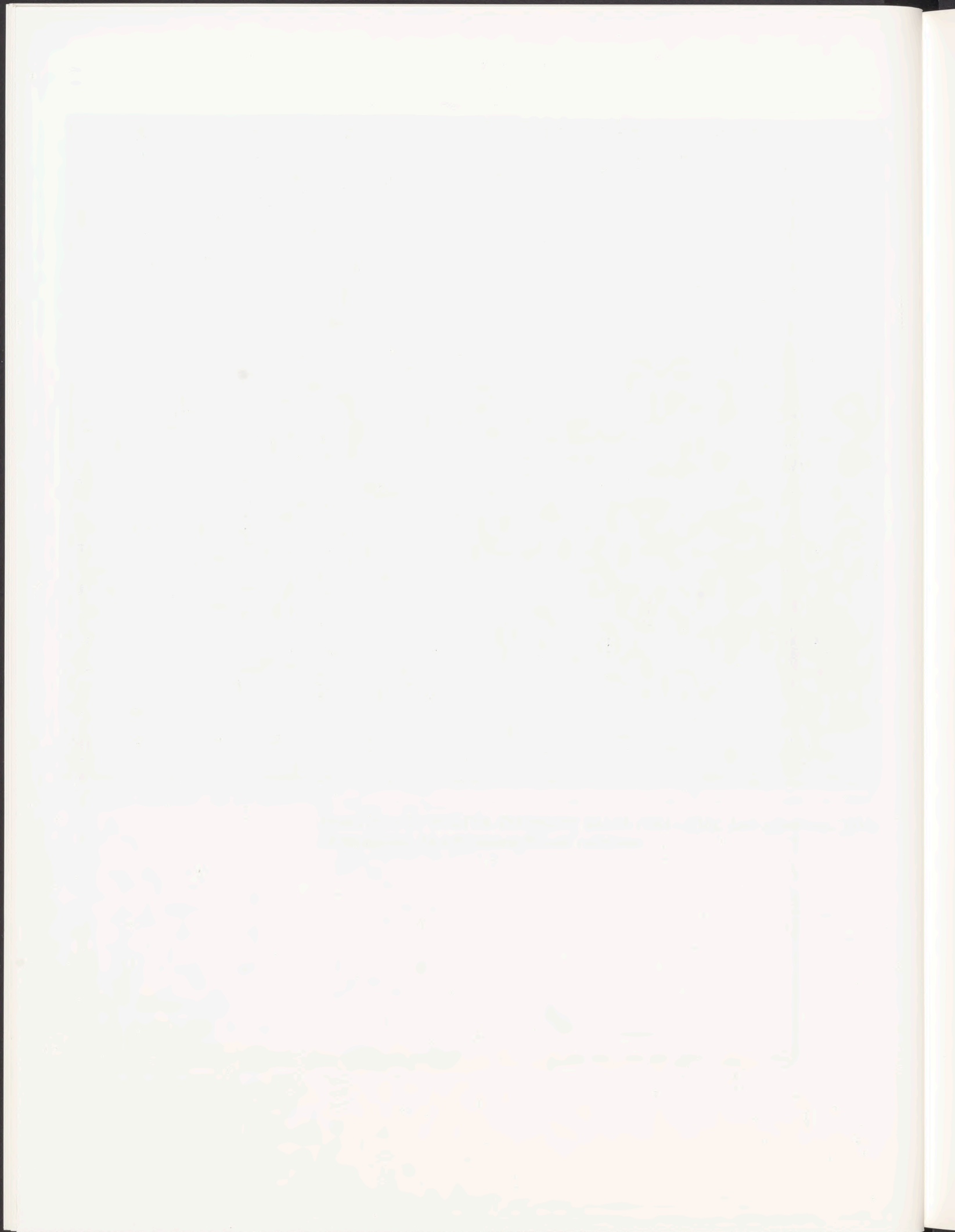


Color Plate 19 JOHN FULTON FOLINSBEE (1892–1972), *The Funeral*, 1922;
oil on canvas, 32 × 40 inches; Private collection.



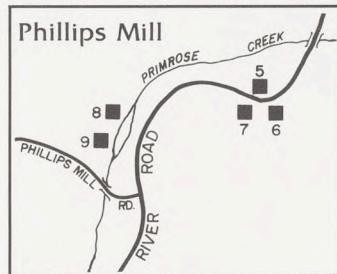
Color Plate 20 WALTER EMERSON BAUM (1884–1956), *Late Afternoon*, 1933; oil on canvas, 32 × 40 inches; Private collection.





HOMES of the PENNSYLVANIA IMPRESSIONISTS

- 1 HENRY SNELL
- 2 JOHN FULTON FOLINSBEE
- 3 ROBERT SPENCER
- 4 RAE SLOAN BREDIN
- 5 PHILLIPS MILL
- 6 WILLIAM LATHROP
- 7 MORGAN COLT
- 8 CHARLES ROSEN (first home)
- 9 Dr. GEORGE MORLEY MARSHALL
- 10 EDWARD REDFIELD (first home)
- 11 DANIEL GARBER



to Philadelphia

New Hope

Phillips Mill
(see enlargement above)

Lambertville

Point Pleasant

Lumberville

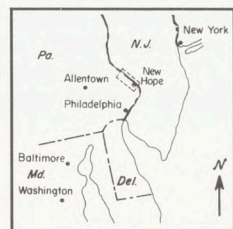
Byram

Raven Rock

NEW JERSEY

Stockton

Center Bridge



Drawn by:
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Figure 1:1 EDWARD WILLIS REDFIELD (1869–1965), *Phillips Mill*, 1934; oil on canvas, 50 × 56 inches; G. E. Redfield.

1

New Hope

*Scarcely a hundred yards to the west of the river, which is not very navigable, and parallel with it runs an old canal. . . . Along the towpath lives a distinct population in old houses in faded colors. Barges drawn by unhurrying mules pass continually. . . . New Hope was settled along the towpath by the Quakers and one is still often 'thee'd' and 'thou'd' by their descendants. . . . Many streams tumble into the Delaware, on whose banks stand old stone and timbered mills, which have outlived their commercial value, but have become the joy of artists who have settled in New Hope.*¹

The quotation above is an early twentieth-century description of the area of New Hope, Pennsylvania—an environment that fostered an important American art colony. New Hope has an old and interesting history.² William Penn granted one thousand acres which contain the site of New Hope to Thomas Woolrich in 1681. Robert Heath, Woolrich's brother-in-law, gained ownership of the property in 1700. However, many believe John Wells to be the town's founder. Wells was licensed by the General Assembly of Pennsylvania in 1722 to keep a ferry. Interestingly, the town changed names as the ferry changed hands. It was first known as Well's Ferry (1718–1747); then Canby's Ferry (1748–1764) and, finally, it became known as Coryell's Ferry (1765–1790). However, this tradition of naming the town after consecutive ferry owners ceased in 1790, when the town was named after Benjamin Parry's New Hope Mill situated on Ingham Creek.

New Hope had an important role during the Revolutionary War. After crossing the Delaware River, George Washington established headquarters around Coryell's Ferry. With the help of local citizens, the Continental troops were able to launch a successful attack against the Hessians on December 26, 1776.

Even in early times, New Hope and its environs were noted for their great beauty. After returning to England from Bucks County, William Penn stated that he had seen the most beautiful of landscapes, far more attractive than he found in England.³

There was no significant painting in Bucks County, Pennsylvania, before the nineteenth century. Rembrandt Peale was born there in 1778. However, it has not been determined if any members of the Peale family actually painted in the area.

¹ Belle Vansant, "Ideal and the Idyllic Meet in New Hope," unidentified newspaper article, n.p., 11 Nov. 1916, n. pag. Copy in collection of author.

² See John Richardson, *Solebury Township, Bucks County, Pennsylvania: A Short History* (Philadelphia: 1958) and Nancy M. Wolfe, ed., *The Area Guide Book, Historic Bucks and Hunterdon Counties* (Lambertville, New Jersey: 1982–1983), Vol. 8.

³ Richardson, *Solebury Township*, p. 74.

⁴ See Matthew Baigell, *19th Century Painters of the Delaware Valley* (Trenton: New Jersey State Museum, March 12–April 24, 1983).

⁵ Baigell, *19th Century Painters*, p. 6.

⁶ See Helen Hartman Gemmill, "Thomas P. Otter (1832–1890)," *Antiques*, Nov. 1978, pp. 1028–35.

⁷ Richardson, *Solebury Township*, p. 76.



The Lathrop's home from the canal; old cooper shop at left, ca. 1910 or before.



William L. Lathrop, left, and Henry B. Snell, right, in Lathrop's studio about 1936. Photo by Charles Claxton.

Since there was much emphasis on landscape painting in the United States during the nineteenth century, it is not surprising that a number of artists painted the Delaware River landscape.⁴ Among these painters were DeWitt Clinton Boutelle, Jasper F. Cropsey, Thomas Doughty, Thomas Eakins, George Inness, Homer Dodge Martin and Worthington Whittredge. But as noted by Matthew Baigell:

*However pleasant and amiable individual scenes or the works of particular artists might be, no artistic traditions seem to have developed around the river.*⁵

Perhaps the first able artist resident of Bucks County is the little-recognized painter, Samuel Moon, who became known for his early nineteenth-century landscapes and portraits. Moon's most ambitious work was a copy of Jacques Louis David's *Napoleon Crossing the Alps*, a work which gained attention from the press of his day.

The important landscape and still-life painter, Martin Johnson Heade, was born in Lumberville, Pennsylvania, in 1819, near where the Pennsylvania Impressionist, Daniel Garber, would later settle. However, Heade's important landscapes were not executed in Bucks County. The most significant resident landscape painter during the late nineteenth century was probably Thomas P. Otter.⁶

In 1896, a young physician, Dr. George Morley Marshall, purchased the Phillips Mill property with its water rights and glen, the dam, the mill, the pond and a long stream, which was known as Primrose Creek. This property would become the center of activity for Pennsylvania Impressionists, as well as for generations of Bucks County painters and sculptors to follow. Marshall maintained his surgical practice in Philadelphia, and only came to Phillips Mill on Thursdays and Sundays to operate his dairy business.

Dr. Marshall persuaded William Langson Lathrop, a noted landscape painter, to come to Phillips Mill. Marshall and Lathrop had been schoolmates in Painesville, Ohio. Lathrop first rented the miller's house on the Phillips Mill property in 1898 and purchased the miller's house and the surrounding farm from Marshall in 1899. Lathrop was born in Warren, Illinois, on March 29, 1859. As a young man, he provided illustrations for *Harper's* and *Century* magazines. He also worked as a printmaker and watercolorist. Christian Klackner, a New York art dealer, carried etchings Lathrop produced during the 1880s. Largely self-taught, Lathrop established himself as an artist when he won the American Water Color Society's William T. Evans Prize in 1896 and was elected a member of the society. In 1902, he was elected to the National Academy of Design and was made an academician five years later. At the outset of the twentieth century, Lathrop was a very well respected landscape painter.

Henry Bayley Snell and his wife, Florence, were painters who came to Bucks County from England to spend their summers with Lathrop and his British wife, Annie. It is believed that the Snells first visited the Lathrops in 1898 when the Lathrops were renting the miller's house prior to their purchase of it.⁷ Eventually, the Snells moved into a permanent residence, the top floor of the Solebury Bank Building in New Hope. In fact, Henry Snell's *The Barber Shop* (n.d., Private collection) depicts a view of the streets of New Hope as seen from a window in the bank building. Henry Snell was a member of the faculty of the Philadelphia School of Design for Women (which became the Moore Institute of Art, Science and Industry) from 1899 to 1943. He became noted for dock scenes of St. Ives in his native Cornwall, although he also painted many American scenes.

Annie Lathrop became a hostess to ever-increasing numbers of visitors at her Sunday



Figure 1:2 HENRY BAYLEY SNELL (1858–1943), *Blowing a Gale*, n.d.; oil on canvas, 18¼ × 24 inches; Private collection.

afternoon teas. Guests included neighbors as well as Lathrop's students and other artists who eventually moved into the area. However, the socializing gradually shifted to Phillips Mill. In October, 1928, Mr. William Taylor was appointed to head a subscription committee for the purchase of the mill for use as a community center. The property was purchased from Dr. Marshall in 1929 at the cost of \$5,000.⁸ The first president of the mill was William Lathrop and the first vice-president was Ruth Folinsbee (wife of the artist John Fulton Folinsbee). The mill became the heart of the New Hope art colony and the Art Committee organized annual exhibitions there. The first exhibition contained 125 works and exhibitors were required to be Phillips Mill Community Association members. But in 1937, this practice changed when the Board of Directors allowed a few nonmembers to exhibit. The mill was truly a community center. In addition to art exhibitions, it sponsored forums, dances and plays. The Mill became the subject of Edward Willis Redfield's well-known painting, *Phillips Mill* (1934, Collection of George Redfield), which also depicts Lathrop's home and the Cooper Shop. Today, these buildings look much the same as in Redfield's painting.

Edward Willis Redfield was born on December 18, 1869 in Bridgeville, Delaware. His family moved to Philadelphia when he was young. His father owned plant nurseries and sold fruit and flowers at the Dock Street Market. Edward appreciated the rural Delaware Valley from an early age, since he had spent his summer vacations with the Hinkle family on their farm in Frenchtown, New Jersey, in close proximity to the river.⁹ Later, Redfield and three other young men camped on Bulls Island at Lumberville, Pennsylvania, during the summer of 1887. Redfield studied at the Pennsylvania

⁸ See William Francis Taylor, ed., *Phillips Mill, 1929–1963* (New Hope: 1963).

⁹ See Leb Philos, "\$5000 For a Painting By This Neighbor," *Doylestown Intelligencer*, 27 April 1934. Clipping in collection of Bucks County Historical Society, Doylestown, Pennsylvania.

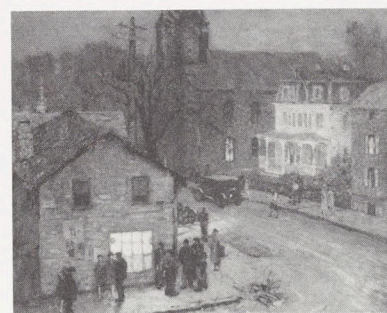


Figure 1:3 HENRY BAYLEY SNELL (1858–1943), *The Barber Shop*, n.d.; oil on canvas, 24 × 30 inches; Private collection. See Color Plate 11.



Phillips Mill, ca. 1913.



Mr. and Mrs. Edward Redfield with infant Louise, Horace (on his father's lap) and Laurent in 1905.

¹⁰ For confirmation that Redfield studied at the École des Beaux-Arts, see H. Barbara Weinberg, "Nineteenth Century American Painters at the École des Beaux Arts," *The American Art Journal*, 13, No. 4 (Autumn 1981), 75.

¹¹ Vansant, "Ideal and the Idyllic," n. pag.

¹² Edward W. Redfield, personal interview with Robert H. Lippincott, 4 March 1963, tape recorded. Copy of recording in collection of author.

¹³ Chris Carr, "Bucks County's Living Legend, Edward Redfield," *Panorama*, 1963, p. 11.



Figure 1:5 EDWARD WILLIS REDFIELD (1869–1965), *The Pool*, ca. 1920; oil on canvas, 38 × 50 inches; Courtesy of Robert E. and Nancy Stephens.

Academy of the Fine Arts from 1885 to 1889, where his instructors included Thomas Anshutz and Thomas Hovenden. While at the Academy, Redfield became acquainted with Robert Henri, and Henri often spent weekends at the Redfield home. In 1889, Redfield's father agreed to send his son fifty dollars per month to finance a period of study in Europe. The young man attended classes at both the Académie Julien and the École des Beaux Arts where he studied with William Bouguereau and Tony Robert-Fleury.¹⁰ In 1891, Redfield and Henri were at the Hôtel-de-la-Forêt in the village of Bois-le-Roi. Redfield married the innkeeper's daughter, Elise Devin Deligant, in 1892. According to Belle Vansant, a local columnist, around 1890, Redfield's father had purchased the island farm and canal strip at Center Bridge, Pennsylvania,¹¹ a short distance from Phillips Mill. However, Redfield the artist claimed he was the one who purchased these properties.¹² The island farm included 112 acres. The



Figure 1:4 EDWARD WILLIS REDFIELD (1869–1965), *The Road to Center Bridge*, ca. 1908; oil on canvas, 38 1/4 × 50 inches; The Corcoran Gallery of Art, Gift of Lady Inchyra, 1962.

property also included the canal strip which lay between the towpath and the river bank and comprised 2 or 3 acres. Redfield and his bride moved into a small, abandoned house on the towpath which consisted of two stories and contained three rooms. Tow mules had been stabled on the first floor and initially the building was uninhabitable. With his father's help, Redfield restored the building and eventually added an impressive studio. He stated that he came to Center Bridge, . . . *not for the beauty of the countryside, but because this was a place where an independent, self-sufficient man could make a living from the land, bring up a family and still have the freedom to paint as he saw fit.*¹³



Figure 1:6 EDWARD WILLIS REDFIELD (1869–1965), *Winter Afternoon*, ca. 1917; oil on canvas, 50 × 56 inches; Private collection.

According to Vansant, Redfield's father sold the island of Center Bridge in about 1904,¹⁴ but Edward Redfield retained his home on the towpath, which flooded annually at springtime.¹⁵ As stated by Walter A. Dyer, Redfield's . . . house was furnished chiefly from the friendly river. . . . From the driftwood he secured enough tough and seasoned timber to make tables and chairs, some of which he still uses, for he is a craftsman as well as a painter. He also built a boat and a pontoon bridge reaching to the island, using dozens of derelict casks and kegs. . . . When the first winter came, and the meagre crops were harvested, the artist again took his palette and easel and went forth to find the beauties of nature more subtle and more alluring than he had ever dreamed before.¹⁶

It was during the first few years of the twentieth century at Center Bridge that Redfield developed his highly original landscape painting style.

Redfield was a Quaker and he persuaded his wife to give up her Roman Catholic religion in order to become a Quaker. He made a stern, yet giving, but always patriarchal husband and father. In understanding Redfield, both as a man and as an artist, three concepts should be emphasized. They are "ingenuity," "self-sufficiency" and "practicality."

Walter Elmer Schofield was an important Pennsylvania Impressionist, but he did not

¹⁴ "Ideal and the Idyllic," n. pag.

¹⁵ Redfield moved into a larger house at Center Bridge on October 16, 1931.

¹⁶ Walter A. Dyer, "Two Who Dared: How a Well-Known Artist and His Wife Cut Loose from the City and Started Life Anew in the Country, with No Capital — The Building of a Studio Home," *Country Life in America*, 13 (Dec. 1907), 195.



Figure 1:7 EDWARD WILLIS REDFIELD (1869–1965), *Overlooking the Valley*, ca. 1921; oil on canvas, 38 × 50 1/4 inches; The Corcoran Gallery of Art, Bequest of George M. Oyster, 1924.





Figure 1:8 WALTER ELMER SCHOFIELD (1867–1944), *Hill Country*, ca. 1913; oil on canvas, 50×60 inches; Collection Woodmere Art Museum, Chestnut Hill, Pennsylvania, Gift of Sydney and Seymour Schofield, 1949.

live in Bucks County, nor did he participate in exhibitions at Phillips Mill. However, his influence on Bucks County painters was strong and long-lasting. He often exhibited at the Pennsylvania Academy, along with all the major Bucks County Impressionists. Schofield was born on September 10, 1867, in Philadelphia. Like Redfield, who had been a close friend, he first took classes at the Pennsylvania Academy before he attended the Académie Julian in Paris. Like Lathrop, he married an English woman. Schofield and Redfield were part of the circle of artists who met at Robert Henri's studio. Other artists in this group included John Sloan, William Glackens, George Luks and Everett Shinn. From 1903 to 1907, Schofield and his wife established residence in St. Ives, Cornwall, England. However, it was Schofield's practice to spend about half the year in the United States and the rest of the year with his wife in England. He usually spent the months of October through April in the United States where he established his reputation. His family continued to reside in the Philadelphia area, and he usually spent some time every year working and visiting in Pennsylvania. While in the United States, Schofield would sometimes stay at Redfield's house in Center Bridge. Of Redfield's homestead, Schofield wrote to his wife that:

*The country is certainly interesting, but so inconvenient that I do not see how they exist there. . . . I may go up there in the course of a few weeks and get some compositions that I was impressed with while tramping around the country with Redfield.*¹⁷

According to Redfield, he told Schofield about a landscape composition depicting a scene from his own front yard in Center Bridge, which he intended to create for the Carnegie Institute's annual exhibition of 1904. Schofield returned to St. Ives and created the same landscape scene from memory. Redfield noted that Schofield forgot the towpath, added an island and a cedar tree, and changed the natural configuration of the landscape.¹⁸ Schofield's resulting painting, *Across the River* (Collection of the Carnegie Institute), was awarded the Medal of the First Class by the Carnegie Institute in 1904. This greatly upset Redfield who was on the Jury of Awards for this exhibition and felt that Schofield had stolen his idea. Redfield told Schofield, "You keep out of my front yard after this. . . . You paint your own subjects."¹⁹ After 1904, Redfield and Schofield became arch rivals and Schofield apparently did not paint a Bucks County subject again; however, he continued to paint the countryside around Philadelphia, from Norristown to the Brandywine Valley. Although Schofield did not have a physical presence in Bucks County, he spent much time in nearby northern Philadelphia and he was aware of the younger Impressionists in Bucks County. In fact, when recommending artists for an exhibition at the Corcoran Gallery, Schofield remembered Daniel Garber and Charles Rosen.²⁰

Lathrop, Redfield, the Snells and Schofield comprise the first generation of Pennsylvania Impressionist painters. All established careers before 1905 and were born before 1870. Interestingly, none of them married American women, as did the second generation, which was comprised of artists who established themselves in Bucks County before 1915. The significant figures in this group were all born before 1882.

Many members of the second generation settled in the area because of William Lathrop's influence. Daniel Garber, Morgan Colt, Margaret Spencer and Mary Perkins Taylor were among the painters Lathrop attracted to Bucks County. Lathrop became acknowledged as an instructor of landscape painting and taught his students in his studio at Phillips Mill. He used his barge, "Sunshine," to transport students to and from the depot at New Hope village via the Delaware Canal. He often took his art classes up the canal on "Sunshine," occasionally stopping at Redfield's studio at Center Bridge.

¹⁷ Walter E. Schofield, Letter to Muriel Redmayne Schofield, 1902, Sydney Schofield Collection, currently in archives of Brandywine River Museum, Chadds Ford, Pennsylvania.

¹⁸ Redfield, personal interview with Lippincott.

¹⁹ Redfield, Lippincott interview.

²⁰ See Walter E. Schofield, Letter to C. Powell Minnigerode, 16 Nov. 1912, The Corcoran Gallery of Art, Archives, Washington, D. C.



Figure 1:9 WALTER ELMER SCHOFIELD (1867–1944), *Wissahickon in Winter*, ca. 1915–1925; oil on canvas, 36 × 39 inches; Miss Margaret E. Phillips.



William Lathrop's launch, "Sunshine," on the canal. Lathrop is seated on the right.



Lathrop's painting class, ca. 1900. Lathrop seated in center, Charlotte B. Comans seated in wicker chair.



Sunday afternoon tea on Lathrop's lawn about 1915.



Sunday afternoon tea at Phillips Mill (Lathrop's lawn), 1908. Lathrop drinking tea, Charles Rosen at the right rear.

In 1902, Redfield accepted students for a summer of sketching and landscape painting at Center Bridge. All of his students were women, with the exception of George Sotter. Redfield and Sotter became close friends, and later Redfield would comment to Sotter, "You saved my life . . . All those women."²¹ Sotter was greatly influenced by Redfield and he became noted for nocturnal snow scenes. But Redfield never accepted students again.

Because of Redfield's wife's unstable mental condition, they rarely socialized with other members of the art colony, except at the Lathrop's Sunday afternoon teas.²² Redfield stated, "I never was a member of the art colony."²³

Lathrop, acknowledged as the "dean" of the art colony, was always interested in helping young painters and played the most significant role in establishing the colony. Although Redfield was inaccessible to most of the young painters, his art was to have a much greater and more lasting influence on younger painters in Bucks County than Lathrop's work.

There were three most important members of the second generation of Pennsylvania Impressionists to settle in Bucks County. The first was Charles Rosen. Rosen was born on April 28, 1878, in Reagentown, Westmoreland County, Pennsylvania. He wanted to become a newspaper illustrator, and in 1898 moved to New York City and entered classes at the National Academy of Design where he studied with Francis Coates Jones. In addition to studying at the National Academy, he took lessons at the New York School of Art with William Merritt Chase and Frank Vincent DuMond. In 1903, he married Mildred Holden. Grace Miller, a friend of the Rosens, lived on Center Bridge Island. She suggested that they might rent a cottage for their honeymoon in New Hope. So the Rosens rented "Glen Cottage," which was located on Dr. Marshall's farm in close proximity to Phillips Mill. The Rosens stayed at Glen Cottage for twelve years. It is possible that Lathrop may have persuaded them to stay.

Rosen had hoped to earn a living as a commercial artist. But by 1905, he was concentrating on local Pennsylvania landscapes for his livelihood. Like Redfield, he became noted for large, broadly painted snow scenes, but he also produced a number of works after 1910 which display strong decorative qualities, as do the works of Daniel Garber and Robert Spencer. In 1915 Rosen built a house on the towpath, still close to the Lathrop residence.

The second major painter of this second generation of painters to move to Bucks County was Daniel Garber. Garber was born on April 11, 1880, in North Manchester, Indiana. He studied at the Art Academy of Cincinnati with Vincent Nowotny. This work was followed by summer classes at the new "Darby School" near Fort Washington, Pennsylvania, in the summers of 1899 and 1900, where his instructors were Thomas Anshutz and Hugh Breckenridge. In 1899, Garber began attending classes at the Pennsylvania Academy, studying with Anshutz, Chase and Cecilia Beaux.²⁴ In May of 1905, he was awarded the William Emlen Cresson Fellowship from the Pennsylvania Academy, which enabled him to spend two years of independent study abroad. Garber and his wife, Mary,²⁵ visited London, Florence and Paris. Although his Cresson fellowship had been renewed, he nonetheless returned to Philadelphia in 1907. By that summer, the Garbers had settled into what was known as the "Kenderdine Homestead," which had been purchased for them by Mary's father, George Purnell Franklin. Lathrop had informed Franklin about the Homestead, part of an old mill complex. This new residence was located in the glen of Cuttalossa Creek near Lumberville. Even today, the area from the Cuttalossa Inn to Garber's property and



Figure 1:10 DANIEL GARBER (1880–1958), *Spring Valley Inn*, 1940; oil on canvas, 30×28 inches; Collection Woodmere Art Museum, Chestnut Hill, Pennsylvania, Museum purchase, 1943.

beyond comprises what is often considered the most picturesque spot in Bucks County. Following the road from the river along Cuttalossa Creek, the viewer passes the enchantingly beautiful hemlock and sycamore valley which was often subject matter for Garber. Near the end of the valley there is a small fountain which was dedicated in 1873 by “admirers of the beautiful.”²⁶ Garber changed the name of his property from the “Kenderdine Homestead” to “Cuttalossa.” He imposed his personal vision and aesthetic sensibilities on an already beautiful spot and created what may be considered a dreamlike landscape. As noted by Kathleen A. Foster, “He dammed the creek to create a pond, designed new farm outbuildings himself, dismantled some buildings and allowed others to decay picturesquely.”²⁷



Charles Rosen



Daniel Garber

²¹ Ellen Northup, “Artists in Stained Glass,” *The Bucks County Traveller*, April 1957, p. 42.

²² Vansant, “Ideal and the Idyllic,” n. pag.

²³ Redfield, Lippincott interview.

²⁴ See Kathleen A. Foster, *Daniel Garber (1880–1958)* (Philadelphia: Pennsylvania Academy of the Fine Arts, June 27–August 24, 1980).

²⁵ Garber’s father-in-law may have accompanied them abroad. See Foster, *Daniel Garber*, p. 21.

²⁶ See Willis M. Rivinus, *A Wayfarer’s Guide to the Delaware Canal* (n.p.: 1964), p. 29.

²⁷ *Daniel Garber*, p. 24.



Robert Spencer with his daughter "Tink."

Last, and perhaps the most interesting of the three major painters of the second generation, was Robert Spencer. He was born on December 1, 1879, at Harvard, Nebraska. His father was a Swedenborgian clergyman who changed his parish so often that Spencer never had what he would have considered a hometown. Spencer lived in Missouri, Virginia and finally New York, where he graduated from high school in Yonkers in 1899. He decided to become an artist and began classes at the National Academy of Design. This instruction continued until 1901 under such teachers as Francis Coates Jones, Edwin Howland Blashfield and Robert Blum. From 1903 to 1905, Spencer attended classes at the New York School of Art, where his instructors included William Merritt Chase and probably Robert Henri.²⁸ While living in New York, he became acquainted with Charles Rosen and Rae Sloan Bredin—two colleagues who would later live near him in New Hope. From 1906 to about 1910, Spencer lived in small towns, such as Frenchtown, New Jersey, and Point Pleasant, Pennsylvania. During the summer of 1909 he studied with Daniel Garber, although Garber was one year younger than Spencer. That summer, Spencer lived with Garber at "Cuttalossa." After these studies, Spencer moved into the Huffnagle Mansion in New Hope, where he lived with another young artist, Charles Frederick Ramsey, the son of Milne Ramsey, the noted still-life painter. The Huffnagle Mansion was described by Frederic Newlin Price as follows:

The plaster had fallen in spots, the grounds were a riot of licentious weeds, the giant trees about it had been shattered by storms. Into this gaunt and beautiful place Spencer moved, obligating himself for two dollars a month rent. The ballroom was to be his studio, and he varnished, puttied holes and cleaned and painted until it was a studio indeed.²⁹



Figure 1:11 ROBERT SPENCER (1879–1931), *The Marble Shop*, ca. 1910; oil on canvas, 18 × 25 inches; Private collection.

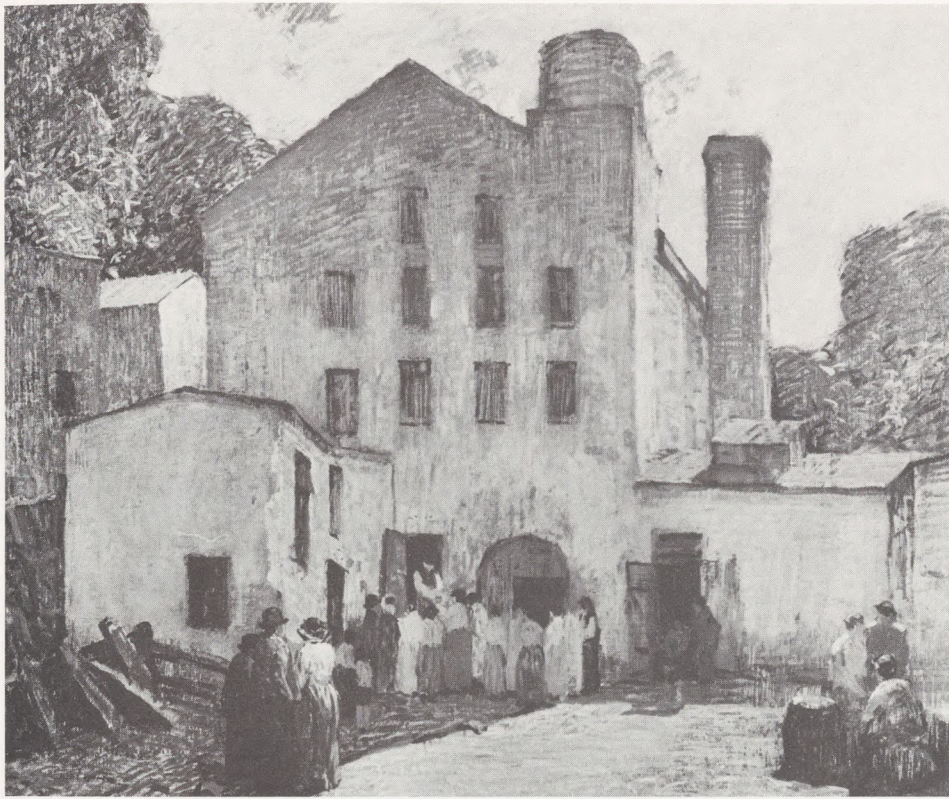


Figure 1:12 ROBERT SPENCER (1879–1931), *The Silk Mill*, ca. 1913; oil on canvas, 30 × 36 inches; Lucille and Walter Rubin.

While visiting Lathrop, Spencer met his future wife, Margaret Alexina Harrison Fulton, whom he married on February 27, 1914. After staying in an apartment above a firehouse in Lambertville, New Jersey, the couple moved into their new and permanent residence at “Rabbit Run” in New Hope. Although Spencer was often categorized as a landscape painter, his work differs from the rest of the Pennsylvania Impressionists because, in the majority of his landscapes, architecture plays a dominant role.

Morgan Colt was a Pennsylvania Impressionist who merits attention; but, in fact, he made a more significant contribution as a craftsman than as a painter. Colt built a houseboat, which he named the “Deewaydin.”³⁰ He had originally intended to live with his wife in the “Deewaydin” on the Delaware Canal in New Hope. But after the boat was launched at Redbank, New Jersey, Colt and his wife realized that the vessel was unmanageable. They finally had to take the train to New Hope, where they settled in 1912. Colt was born in Summit, New Jersey, in 1876. Before coming to New Hope, he had been trained as an architect.³¹ At first he lived in a house on the towpath opposite “Rabbit Run.” Later he purchased Lathrop’s studio, which Lathrop had transformed from a pigpen. It was originally part of Dr. Marshall’s Phillips Mill property, and Colt further transformed the studio into an impressive Tudor country residence. In 1919, he added to the main structure some smaller buildings, which became known as his “Gothic Shops” and where he created and displayed his furniture and metalware. Colt became particularly known for his metal garden furniture and fire screens.³² Although in his emphasis on hand-wrought objects Colt clearly

²⁸ Although Spencer may have studied at some time with Frank Vincent DuMond, he probably did not do so at the New York School of Art, where Robert Henri replaced DuMond on the staff in 1902. For a discussion of the New York School of Art, see Bennard B. Perlman, *The Immortal Eight* (Westport, Connecticut: 1979), pp. 87–93.

²⁹ Frederic Newlin Price, “Spencer — And Romance,” *International Studio*, 76, No. 310 (March 1913), 485–86.

³⁰ See Barbara Coar, “Off-Stage with Effie Shannon,” *Towpath*, Sept. 1940, pp. 13–14.

³¹ The source of Colt’s architectural training is yet to be established.

³² Mr. Isaac Wallwork is a skilled iron-worker who assisted Colt.



Morgan Colt, 1920s snapshot.



Figure 1:13 MORGAN COLT (1876–1926), *Haystack*, ca. 1913; oil on canvas, 25x30 inches; Private collection.

displayed an “arts and crafts” mentality, his objects, such as a chest decorated with wrought iron hinges and a map of Venice, or a cabinet in the “style of Henry the Eighth,” do not reveal an arts and crafts aesthetic. Although Colt never achieved the reputation of Rosen, Garber and Spencer, he exhibited with them at the Pennsylvania Academy. But he must not have been prolific as a painter; his canvases are extremely rare today.

The Pennsylvania Impressionists did not exhibit at the Armory Show of 1913, and the exhibition had no discernible impact on their style. Redfield had achieved an international reputation and the other Pennsylvania Impressionists were well regarded. Their works had played and continued to play an important role in exhibitions at the Pennsylvania Academy of the Fine Arts, the Corcoran, the National Academy of Design and the Carnegie Institute. The artists often served as members of various juries of award. Their work was highly praised and they were living comfortably. The Armory Show was at first a source of amusement and ridicule, but as years passed the Pennsylvania artists felt that their styles were becoming outmoded. Eventually, Redfield and Garber, in particular, publicly lashed out against abstraction. Redfield stated:

*It's trash. It has no beauty. It doesn't convey a message. It's popular simply because it makes a good conversation piece. People are interested in the controversy about it, and it draws crowds.*³³

Garber said:

*Modern art? I don't just care to paint it myself. I don't like to be a snake shedding its skin so very often. I have never vacillated or changed in my work—so far as my real feeling for art is concerned.*³⁴

Robert Spencer stated:

*Modern abstract art puzzles me. I cannot understand how a young man . . . in the prime of life can do an old man's work. . . . When one is weary of the joys of the flesh—I can see that one may burn to abstract things. The modern painter to me seems very old—very weary and blase, when not degenerate. But if it interests him—why not? It takes all sorts to make the world.*³⁵

Lathrop had a more tolerant attitude. Of modern art movements he commented: *While they spent themselves, they nevertheless left behind them a residue of new freedom which of course is valuable. It is good for the youngsters in giving them room for broader expression. There is no emotion known to human beings that should be denied expression in art. As a matter of fact, we are all artists, good or bad, depending on the way we get our message across.*³⁶

Charles Rosen did not criticize modernism. Although abstraction had no discernible effect on his art, after the Armory Show he would in time become a modernist himself.

Rae Sloan Bredin first came to New Hope in 1911, when he was visiting Charles Rosen.

³³ Carr, "Bucks County's Living Legend," p. 27.

³⁴ "New York Sees a Less Meticulous Garber," *Art Digest*, 5, 15 March 1931, 7, as cited in Foster, *Daniel Garber*, p. 37.

³⁵ Robert Spencer, Autograph self-interview, De Witt McCellan Lockman Papers, Archives of American Art, Washington, D. C.

³⁶ Gordon Cooper, "William Langson Lathrop, Whose Paintings Form an Arcadia of Peace," *The New Hope News*, 17 Oct. 1929, p. 2.



Figure 1:14 RAE SLOAN BREDIN (1881–1933), *Under the Trees*, ca. 1924; oil on canvas, 25 × 30 inches; Private collection.



Figure 1:15 RAE SLOAN BREDIN (1881 – 1933), *Portrait of Katharine*, 1912; oil on board, $10\frac{1}{2} \times 8\frac{1}{2}$ inches; Katharine Rosen Warner.

³⁷ “Ideal and the Idyllic,” n. pag.

³⁸ Gee See, “Rae Sloan Bredin: Whose Brush is a Delicate Balance of Gentleness and Vigor,” *The New Hope News*, 30 Jan. 1930. Clipping in collection of author.

³⁹ These murals remain in what is now the annex of the New Jersey State Museum. Unfortunately, superimposed architecture now renders them inaccessible.

⁴⁰ For a discussion of Tonalism, see the exhibition catalogue by William H. Gerds, Diana Dimodica Sweet and Robert Preato, *Tonalism: An American Experience* (New York: Grand Central Art Galleries, 1982).

According to Belle Vansant, he came to study with Lathrop.³⁷ He was born in Butler, Pennsylvania, in 1881 and graduated from Pratt Institute in New York in 1898. He then attended the New York School of Art from 1900 to 1903 when his instructors included William Merritt Chase and Frank Vincent DuMond. It was there that he came to know Rosen and Spencer. Following his marriage, he and his wife spent the summer of 1914 in France and Italy. They returned in the fall to their new home on the towpath, a house previously occupied by Morgan Colt and opposite Robert Spencer’s home at “Rabbit Run.” Bredin stated, “When I returned here [from Europe] and contrasted the beauty of the Delaware Valley, I realized there was nothing like it in France.”³⁸ Bredin was primarily considered a portraitist, although he produced many landscapes as well. His work more clearly displays the influence of Chase than do the paintings of Rosen or Spencer who also studied with Chase at the New York School of Art. Like Chase, Bredin became noted for pleasant scenes of figures outdoors at leisure. Bredin’s paintings speak of their specific Pennsylvania location, and he often placed his groups of mothers and children along the Delaware Canal or the Delaware River.



Figure 1:16 RAE SLOAN BREDIN (1881 – 1933), *Preliminary Sketch for the Mural, New Jersey State Museum*, ca. 1928; oil on board, $12 \times 23\frac{1}{2}$ inches; Private collection.

Perhaps Bredin’s greatest achievement was a series of five murals commissioned by the New Jersey State Museum³⁹ for the main exhibition hall there. They were completed by the end of March 1928. Four murals depict bird and animal life in New Jersey and represent characteristic topography of the state. Each of the murals measures six feet in height by twelve feet in width. Northern New Jersey is represented by deer, the highlands by a gray fox, central New Jersey by blue heron, and southern New Jersey by sea gulls. A fifth mural measures six feet in height by twenty-five feet in width. Appropriately, it is a panorama of the Delaware Water Gap. Recently, a study for the mural representing central New Jersey (ca. 1928, Private collection) has come to light. No other studies have yet been located.

(Lowell) Birge Harrison was the principal spokesman and a leading exponent of the Tonalist viewpoint in the twentieth century.⁴⁰ He first came to New Hope in 1914 to visit his niece, Margaret, who had been recently married to Robert Spencer. Harrison

spent the winters of 1914 through 1916 in New Hope.⁴¹ At first he boarded at the "Brick Hotel" before he rented the "Arnold House." He also rented the third story of the post office building in New Hope for a studio, which he shared with another painter, a "Mr. Householder."⁴²

(Thomas) Alexander Harrison was Birge Harrison's older brother and was regarded as one of the most prominent American painters during the late nineteenth century. Alexander Harrison became particularly noted for his Tonalist marine scenes. He came to New Hope during the latter part of 1915 to visit his brother. Alexander Harrison had been living in Paris for many years but was forced to return to the United States because of the First World War. While in New Hope, he shared his brother's studio in the post office building. It is doubtful if he stayed in New Hope later than 1916.

Obviously, the Pennsylvania Impressionists must have been aware of the presence of two leading Tonalist painters in New Hope. The Harrisons had no discernible effect on the art of the Pennsylvania Impressionists. After 1910, even William Lathrop, who had been primarily a Tonalist, was producing works in a brighter Impressionistic palette. The Harrison brothers had played a key role in the art colonies of Concarneau and Pont Aven, in Brittany, and Redfield had previously visited Alexander Harrison in Concarneau. It is, therefore, interesting that the Harrisons became attracted to Redfield's Pennsylvania art colony.

In an article of March 24, 1916, Belle Vansant lists a number of artists who had settled in Bucks County.⁴³ According to her list, these painters included a Mr. Householder, a Mr. Shrader, a Mr. Stewart, a Mr. Hoppin, a Mrs. Chenny, a Miss Vera McIlrath and a Miss Turnbull. It is likely that most of these people painted in an Impressionist manner, but their work is so difficult to locate today that it is not possible to gain an adequate understanding of their art.⁴⁴ It seems doubtful that most of these painters remained near New Hope after 1925. Vansant also noted that "there are several other students and transient artists, many of whom would stay if they could find houses."⁴⁵

The 1915 Panama-Pacific International Exposition in San Francisco featured the most important display of art in America since the Armory Show of 1913.⁴⁶ The Pennsylvania Impressionists were very well represented, with the Department of Fine Arts displaying over fifty examples. Almost every Pennsylvania Impressionist who entered work in the exposition was awarded at least one medal. Gold medals went to William Lathrop, Henry Snell, Robert Spencer and Daniel Garber; while silver medals went to Lathrop, Snell and Charles Rosen. Rae Sloan Bredin received a bronze medal and Walter Elmer Schofield was awarded the Medal of Honor. But Redfield received the greatest distinction of all, although he was not awarded any medals. He was provided with a single room to exhibit twenty-one of his paintings. James McNeill Whistler, William Merritt Chase, Frederick Childe Hassam, John Henry Twachtman, John Singer Sargent, Edmund Tarbell, Frank Duveneck, and Gari Melchers were also given this distinction.⁴⁷ The Panama-Pacific International Exposition proved that the Pennsylvania Impressionists comprised the leading school of American landscape painting in the early twentieth century. Up to this point, they had been winning every landscape honor an American artist could hope to achieve, and the Exposition reinforced their preeminent position.

Although the Panama-Pacific International Exposition was a triumph for the Pennsylvania School, by 1916 Charles Rosen had become discontent with his Impressionistic style. He told his friend, John Folinsbee, a fellow New Hope painter, that his landscape *Winter Sunlight* (1917, Collection of the Butler Institute of American Art),

⁴¹ "Ideal and the Idyllic," n. pag.

⁴² Additional information as to the identity of "Mr. Householder" is as yet unavailable.

⁴³ "Ideal and the Idyllic," n. pag.

⁴⁴ No known works attributable to these names have as yet come to light.

⁴⁵ "Ideal and the Idyllic," n. pag.

⁴⁶ For discussions of the Panama-Pacific International Exposition, see Christian Brinton, *Impressions of the Art of the Panama-Pacific Exposition* (New York: 1916); Eugen Neuhaus, *The Galleries of the Exposition* (San Francisco: 1915); and John Trask and J. Nilson Laurvik, *Catalogue de Luxe of the Department of Fine Arts* (San Francisco: 1915).

⁴⁷ Only the California painters chosen for this honor (William Keith, Arthur Mathews, and Francis McComas) did not work in an Impressionist style.



Figure 1:17 CHARLES ROSEN (1878–1950), *Winter Sunlight*, 1917; oil on canvas, 42 × 52 inches; Butler Institute of American Art, Youngstown, Ohio.



Figure 1:18 JOHN FULTON FOLINSBEE (1892–1972), *Gray Thaw*, ca. 1920; oil on canvas, $32\frac{1}{4} \times 40\frac{1}{2}$ inches; The Corcoran Gallery of Art, Museum purchase, 1921.

which was awarded the Inness Gold Medal and the Altman Prize by the National Academy of Design, would be the last picture of its kind that he would ever paint.⁴⁸ But for Rosen, change was a slow process, and it is likely that in 1916 he foresaw the eventual demise of American Impressionism.

In the same year, six Bucks County artists formed "The New Hope Group" for mutual support and convenience.⁴⁹ Mrs. Robert Spencer served as secretary and treasurer. The artists included Lathrop, Rosen, Garber, Spencer, Colt and Bredin. The significance of this group lies in the fact that they exhibited their work together and were representative of one school of landscape painting. Exhibitions sponsored by the group traveled to a number of cities in this country and Europe. Conspicuously absent from the New Hope Group was Edward Redfield.

After 1915, Bucks County continued to attract painters who desired to work in an Impressionist aesthetic. The third generation of Pennsylvania Impressionists comprises painters who settled or came to prominence in Bucks County after 1915 or after the Armory Show and the Panama-Pacific International Exposition. The majority of these painters was born after 1882. Just as Lathrop had been responsible for attracting several artists of the second generation to New Hope, Daniel Garber was responsible for drawing many painters of the third generation to the area. Garber had become an instructor at the Pennsylvania Academy in the fall of 1909. He was an important instructor there and exerted considerable influence on a younger generation of artists. As described by Kathleen Foster, two distinct factions developed at the Pennsylvania Academy. Garber headed the more conservative group, while Arthur Carles and Henry McCarter directed the avant-garde side.⁵⁰ There was a popular saying at the Academy that "There were two kinds of students at the Academy: one kind went to Paris, and the other went up the Delaware."⁵¹

Clarence Johnson, Stanley Reckless, Kenneth Nunamaker, Bernard Badura, Lillian Amy Montague, Richard G. Wedderspoon and Fern Coppedge are among the artists who comprise the third generation of the Pennsylvania School of landscape painting. It is believed that Garber attracted Wedderspoon, Badura, and Montague to Bucks County. However, John Fulton Folinsbee and Walter Baum are the only significant painters of the third generation. But this group was not able to see the development of major American Impressionists—there was on the scene certainly no one of the caliber of Redfield, Garber or Spencer. While the second generation had been highly original and, for the most part, stylistically independent of the first, the third generation was highly derivative of both. The artists of the third generation often vacillated between Impressionism and more avant-garde methods of painting. Unfortunately, Bucks County never provided a market for abstraction. Those who painted in modern styles were forced to seek a market in New York. The results of changing style in Bucks County were usually not encouraging.

John Fulton Folinsbee's most successful works were those created in an Impressionist style during the late teens and the early twenties. He was born in Buffalo, New York, in 1892, and by 1906 had contracted polio, which forced him to spend his life in a wheelchair. According to Frederic Newlin Price, Folinsbee went to Woodstock, New York, in 1912 to study with Birge Harrison at the Art Students League Summer School. But Harrison had already retired from teaching and had left the school to his assistant, John F. Carlson, an Impressionist painter.⁵² Although he studied with Carlson for three summers at Woodstock, Folinsbee also received much help and encouragement from Harrison. Price remarked:

⁴⁸ See Folinsbee's "Appreciation" in *Charles Rosen 1878-1950* (Castellane Gallery, New York: 1969), p. 7.

⁴⁹ See "New Hope Group of Great Painters," *The Doylestown Republican*, 10 Dec. 1916. Article from scrapbook, copy in collection of author.

⁵⁰ *Daniel Garber*, p. 40.

⁵¹ *Daniel Garber*, p. 40.

⁵² Frederic Newlin Price, "Folinsbee of Golden Song," *International Studio*, 76 (Feb. 1923), 425.



John Fulton Folinsbee and his portrait of Edward Redfield, 1965.

It is certain that "Uncle Birge," as he [Folinsbee] called Mr. Harrison, was a flaming light and a constant source of encouragement. To be sure, Harrison claims no credit at all, although he took Harry Leith-Ross and Folinsbee to the heart of his family in the winter of 1913 and 1914 at Bearsville, above Woodstock.⁵³

⁵³ Price, "Folinsbee," p. 425.

⁵⁴ Walter E. Baum has recently been treated by Michele Joline Pavone, "Walter Emerson Baum: An Artist Who Chronicled Eastern Pennsylvania," M.A. thesis, Syracuse University, 1982.

⁵⁵ For Baum's study of Pennsylvania Germans, see Walter Emerson Baum, *Two Hundred Years* (Sellersville, Pennsylvania: 1938).

⁵⁶ See Helen Hartman Gemmill, "William B. T. Trego: The Artist With Paralyzed Hands," *Antiques*, Nov. 1983, pp. 994-1000.

In 1914, Folinsbee married Ruth Baldwin. They first came to New Hope in 1916 to visit Birge Harrison who was residing there at the time. The Folinsbees became enchanted with the area and remained there. After eight years, they built a home overlooking the river in New Hope. One of Folinsbee's finest Impressionist landscapes, *Gray Thaw* (ca. 1920, Collection of The Corcoran Gallery of Art), effectively employs a pale blue tonality, which also characterizes a significant portion of the work of his instructor, John F. Carlson. Stylistically, Folinsbee was much indebted to Carlson, an artist in turn much indebted to Redfield. During the thirties, Folinsbee created dark and brooding landscapes which reflect a state of depression. Such works have often been labeled "expressionist" and clearly depart from Folinsbee's successful Impressionist paintings.

Walter Emerson Baum was the only significant artist in this study to be born in Bucks County.⁵⁴ The event took place in Sellersville in 1884 and Baum had Pennsylvania German ancestry.⁵⁵ Sellersville is close to New Hope and it is reasonable to assume that, from an early age, Baum was aware of Redfield and the older generations of Pennsylvania Impressionists. In 1904, he married Flora Billger Barndt and began taking lessons from William Thomas Trego,⁵⁶ a local but able history painter. Trego committed suicide in 1909 and left the contents of his studio to Baum. In 1910, Baum



Figure 1:19 WALTER EMERSON BAUM (1884-1956), *The Road to Allentown*, 1933; oil on canvas, 39 $\frac{1}{4}$ x 50 inches; Allentown Art Museum, Gift of Flora Baum, 1961.



Figure 1:20 WALTER EMERSON BAUM (1884–1956), *The Narrows*, 1936; oil on canvas, 40 × 50 inches; The County Owned Fine Arts Collection—Bucks County Council for the Arts.

began to take classes at the Pennsylvania Academy where he studied with Thomas Anshutz and Daniel Garber. But it was Redfield and Schofield, not Anshutz or Garber, who most influenced Baum's art. Baum's first recognition came in 1918 when he was awarded a bronze medal. The highlight of his artistic career was the Jennie Sesnan Gold Medal from the Pennsylvania Academy in 1925 (*Sunlight and Shadow*, 1925, Allentown Art Museum). By 1925, gaining acceptance as a Pennsylvania Impressionist no longer meant a national reputation. Baum never went to Europe and spent most of his life in eastern Pennsylvania. However, he richly contributed to the fine arts in Pennsylvania and was a seminal figure in founding the Allentown Art Museum, the Baum School of Art, the Circulating Picture Club and the Lehigh Art Alliance. As art editor, he wrote over five hundred reviews for the *Philadelphia Bulletin*. He continued to paint in an Impressionistic style through the thirties and even later, although he experimented with a variety of other styles.

Charles Rosen was the only member of the Pennsylvania School to make a successful transition to a modern style. In 1920, he moved permanently to Woodstock, New York, where he became closely associated with George Bellows, Eugene Speicher, Henry Lee McFee and Andrew Dasburg. He became noted for his Cubist-Realist scenes of Rondout and Saugerties, New York, and in 1922 he conducted a painting school for several seasons with Dasburg and McFee. Significantly, Rosen's change in style coincided with a change in art colonies.

Following the Panama-Pacific International Exposition of 1915, the most important exhibition for the Pennsylvania School was the Sesqui-Centennial International



Walter Baum teaching at Baum School in 1930s, then located at the Jackson School, Allentown.



Figure 1:21 WALTER EMERSON BAUM (1884–1956), *Sunlight and Shadow*, 1925; oil on board, 32 × 40½ inches; Allentown Art Museum, Gift of Mr. and Mrs. J. I. Rodale, 1961. Not in exhibition.

Exposition, which was held in Philadelphia in 1926.⁵⁷ If the Panama-Pacific International Exposition proved that Impressionism had played an important role in the history of American art, then the Sesqui-Centennial International Exposition must have suggested that the American Impressionists were now very conservative. The Pennsylvania School again played the leading role in landscape painting. Over thirty works displayed there were by Pennsylvania Impressionist painters. Spencer received a gold medal, while Schofield was awarded a silver one. Rae Sloan Bredin and John Folinsbee each received bronze medals. Redfield played a key role in this exhibition, for he was on the Jury of Selection, the Jury of Award, the Regional Advisory Committee and the Hanging Committee. But the Sesqui-Centennial International Exposition did not only display works by regional artists. Paintings by Wassily Kandinsky, Fernand Leger, Henri Matisse, Jacques Villon, Maurice Denis, Raoul Dufy and other European Modernists were also evident. Perhaps the most interesting work by a Pennsylvania Impressionist in the Sesqui-Centennial International Exposition was Daniel Garber's mural painted for the Main Hall of the Pennsylvania Building and depicting a typical Pennsylvania country scene.

During the twenties, the Pennsylvania Impressionists continued to play a significant role in exhibitions at the Corcoran, the Pennsylvania Academy, the National Academy and the Carnegie Institute. They often exhibited at Grand Central Art Galleries (founded in 1922) whose motto promised the public "All that is Sane in Art."

However, popularity for the Pennsylvania School sharply declined during the thirties. Early twentieth-century modernism had not harmed the popularity of the Pennsylvania School since most public taste still preferred Impressionist landscape painting to more modern methods. But the topical relevance of "American Scene" painting in the thirties made the aesthetics of Impressionist landscape painting seem hopelessly old-fashioned. And American Scene painting was very popular with the public. Despite the changes it brought, Redfield, Lathrop and Garber, in particular, always remained highly respected and became recognized as "veterans" of American art although their work was no longer considered innovative. They continued to dominate the aesthetics of the art colony at New Hope.

Of the significant figures of the first and second generations in New Hope, only Redfield and Garber were left to guide the aesthetics of the art colony during the forties. Lathrop, Spencer, Colt and Bredin had died, and Rosen had moved to Woodstock. Although Impressionism had long since been outmoded by the forties, new painters still moved to Bucks County to pursue careers as Impressionists. Unlike Woodstock, or other American art colonies, New Hope remained an Impressionist colony—even though a few noted abstractionists, such as Lloyd R. Ney and B.J.O. Nordfeldt, had moved into the area. (Ney arrived in 1925 and Nordfeldt in 1944.)

Redfield and Garber continued with their aesthetic into the fifties, although Garber died in 1958 and Redfield ceased painting after 1953. Even so, Redfield's powerful presence dominated the aesthetics of the colony after his retirement. Perhaps it was unfortunate that Redfield lived to see the publication of Edmund Schiddel's 1959 novel, *The Devil in Bucks County*.⁵⁸ The book treats New Hope's artists and theater personalities in a derogatory and provincial manner and centers on their sexually liberated lives. Redfield was not free from Schiddel's derisions. Using the pseudonym "Cephas Milne," Schiddel described a scene from Redfield's life as follows:

As he [Milne / Redfield] entered his thick stone house, in which the dampness of the valley mist was always present, an interior stillness enveloped him and returned him to the world of the past in which he lived. The last embers of a log fire glowed on

the hearth and he could see the outline of neatly stacked canvases that had been his life work. He remembered what they had once been worth and how worthless—in terms of money—they were now, heroic panoramas of the Pennsylvania of long ago, painted with academic fidelity; his life was there, imprisoned in the viridian springtimes, the chrome yellow summers, the crimson autumns, the blood red sunsets and the zinc-white snows of winters. He was a forgotten man and he knew that he was—a Milne [Redfield] of Bisham's Barn, which he had sold for five thousand dollars in 1913, had recently been knocked down at a Parke-Bernet auction for two hundred. And the sad thing to him about it was that he still cared.⁵⁹

The publication of *The Devil in Bucks County* understandably upset Redfield since Schiddel went on to describe a fictitious liaison between Milne and a mysterious lady. Using the pseudonym of "Olympia" for New Hope, Schiddel was even more unkind to the contemporary art colony. He wrote:

*However that might be, not many Olympia [New Hope] artists had connections with important New York galleries; Fifty-seventh street was notoriously uninterested in what was being painted in Bucks County. There was a much-repeated story about how someone had inveigled an art critic from one of the big New York dailies into coming down to see a recent Barn Guild [Phillips Mill] exhibition, hoping to get some national publicity for the valley. This critic, according to the story, had walked, shivering, through the unheated barn, where the paintings and sculptures were assembled, and had departed without saying a single word about them. Afterward, out of the earshot of the artists and warmed by several drinks at the Ferry Slip, the critic was alleged to have said that while his paper occasionally gave space to Woodstock and Provincetown art shows, as long as painters like Worthington Ennis [probably Clarence Carter] dominated the Barn Guild jury, no dice, summing up his impression by remarking that the trouble with Bucks was that it was not far enough from the Pennsylvania Academy of the Fine Arts. . . .*⁶⁰

Although Schiddel obviously had a biased attitude, his opinions probably reflected a general attitude during the fifties and sixties regarding the art of the Pennsylvania Impressionists. Living in the aftermath of Abstract Expressionism, most people simply did not understand, or were uninterested in, the earlier prominence of the Pennsylvania School.

Redfield died on October 19, 1965, at age 96. Even so, Impressionism has never really died in Bucks County. Today a new generation of Impressionists—including Tony Autorino, Ken Macindoe and Richard Lennox—is capturing the local Bucks County landscape, just as Redfield, Garber and Spencer had done generations before. In a recent interview, Autorino was adamant about painting in an Impressionist style which relates specifically to the Bucks County environment. He stated, "I don't think Bucks County needs New York art. I think Bucks County needs Bucks County art."⁶¹ The sentiments of Redfield never died.

Today the canvases of the Pennsylvania Impressionists document the New Hope of old. Whereas painters of the Hudson River School interpreted nature as God's handiwork, the Pennsylvania Impressionists most often speak of the presence of man in nature. For the Pennsylvania School, industry was part of their natural environment, as it is seen in Garber's quarries or Folinsbee's views of coal barges along the Delaware Canal. In fact, these artists often treated industry directly, as in Spencer's many views of the Maris and Heath Mills, or in Lathrop's views of Pennsylvania limekilns. In such works, industry and nature comfortably coexist, and only rarely is industry ugly or destructive.⁶² The Pennsylvania Impressionists left a legacy of beauty and serenity in their depiction of a Bucks County paradise.

T. F.

⁵⁷ See *Paintings, Sculpture, and Prints in the Department of Fine Arts* (Philadelphia: Sesqui-Centennial Exposition, June 1–Dec. 1, 1926).

⁵⁸ Edmund Schiddel, *The Devil in Bucks County* (New York: 1959).

⁵⁹ Schiddel, *The Devil*, p. 72.

⁶⁰ Schiddel, p. 169.

⁶¹ Patti Sheehy, "An Interview with Tony Autorino," *The New Hope Magazine*, 23 Sept. 1983, pp. 28–35.

⁶² The exception was Daniel Garber's *Harmonville*, which depicted the ravages of industry on nature. Garber destroyed this work.



Edward Redfield and John Fulton Folinsbee, December 1964.



Figure 2:1 WALTER ELMER SCHOFIELD (1867–1944), *Building the Coffe Dam*, 1914; oil on canvas, 50 × 60 inches; The Art Institute of Chicago, Friends of American Art Collection.

2

An Impressionism Grounded in the Tradition of American Realism

The Pennsylvania School of Landscape Painting developed a new form of Impressionism grounded in the tradition of American realism. Contemporary critics found the Pennsylvania Impressionists had produced some of the first "truly American" paintings. Edward Redfield was considered the central figure or the "leader" of this group, and Walter Elmer Schofield, William Lathrop, Charles Rosen, Daniel Garber and Robert Spencer comprise the other major figures. Five of these painters were discussed by Guy Pène du Bois, the noted critic and painter, in his article, "The Pennsylvania Group of Landscape Painters," which appeared in the July, 1915, issue of *Arts and Decoration*.¹ Du Bois wrote that

*The Pennsylvania School of landscape painters, whose leader is Edward W. Redfield, is our first truly national expression. . . . It began under the influence of the technique of the French Impressionists. It has restricted itself patriotically to the painting of the typical American landscape.*²

J. Nilsen Laurvik, another important American critic, wrote the following about Edward Redfield:

*Among the men who have done most to infuse an authentic note of nationalism into contemporary American Art, Edward W. Redfield occupies a prominent position. He is the standard bearer of that progressive group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to servile aping of their standards. He is a rejuvenating force in our art, the dominant personality of his circle, in whom is epitomized the emancipating struggle of the younger men.*³

Du Bois and Laurvik were among the most perceptive American critics of the early twentieth century. They were among the few critics to defend the Armory show. Others expressed similar thoughts about the Pennsylvania Impressionists. For example, Rilla Jackman stated:

*Mr. Redfield's technique is also his own in spite of foreign training, his manner of painting differing from that of the French masters as entirely as a typical young American differs from an elderly Frenchman.*⁴

¹ Du Bois also discussed George Gardner Symons, a New England Impressionist who specialized in broadly painted snow scenes which were similar to those of the Pennsylvania Impressionists. Symons' work appears to derive from Redfield and Schofield, and it may be appropriate to substitute William Langson Lathrop for Symons in du Bois' conception of the three major figures of the first generation of Pennsylvania Impressionists.

² Du Bois, "The Pennsylvania Group," p. 353.

³ J. Nilsen Laurvik, "Edward Redfield," *International Studio*, 41, No. 162 (Aug. 1910), 29.

⁴ Rilla Evelyn Jackman, *American Arts* (New York: 1928), p. 187.

Similarly, when describing Schofield's European training, Jackman noted that he "came through the experience unharmed—still truly and beautifully American."⁵

Contemporary opinion also found the work of the three major figures of the second generation of Pennsylvania Impressionists—Rosen, Garber and Spencer—to be intrinsically American. For example, in 1917 Gardner Teall wrote an article entitled "Daniel Garber, Exponent of Nationalism in Art," and in 1921 "In True American Spirit, The Art of Daniel Garber,"⁶ and Duncan Phillips, the important American collector, wrote of Robert Spencer that "there is no other painter, not even John Sloan or even Edward Hopper, more pungently American in expression."⁷

No doubt, Impressionism was a French-derived art. Theodore Robinson and Childe Hassam, for example, had done exceedingly well at imitating the craft of the French masters. William Gerds has noted that

*To the more traditional art lovers, the art of Hassam and his colleagues was too imitative, and to the lovers of the ideal it was without a soul. To the more nationalistically minded, it was blatantly French-derived and seemingly uninvolved with the representation of purely and truly American values. . . .*⁸

It was the nationalism of the Scandinavian Impressionists, particularly the Norwegian painter, Fritz Thaulow, that had a greater influence on Redfield, Schofield and Rosen than did French Impressionism. Thaulow's snow scenes of old mills beside streams were thought to be patriotically Norwegian, just as similar subjects by the Pennsylvania School were thought to be patriotically American. Redfield admitted Thaulow's influence and even visited him at his studio. Contemporary Scandinavian art would later be the source of inspiration for Canada's Group of Seven who also expressed a sense of nationalism in their landscapes.⁹ In fact, the works of the Canadian painter Tom Thomson often recall Redfield's vigorous snow scenes. In short, there was an international turning away from French influences in favor of a search for a national identity in landscape painting.

The art of the Pennsylvania Impressionists brought new life to the fading Impressionism in this country. This school of painting included many leading figures in American landscape painting and, in fact, Redfield was regarded as the leading landscape painter to emerge in the early twentieth century. By 1914, Redfield was awarded eight gold medals by juries of award. In June, 1914, *American Art News* published "A Pretty Controversy—Redfield's Many Prizes," in which John Trask defended Redfield's position and Harriet Monroe presented a rebuttal to Redfield's success. John Trask, director of the Pennsylvania Academy of the Fine Arts and the chief of the Department of Fine Arts at the Panama-Pacific Exposition of 1915, stated that only Childe Hassam, William Merritt Chase and Edmund Tarbell had a longer list of awards than Redfield.¹⁰ However, Harriet Monroe, the art editor of the *Chicago Tribune*, wrote:

*Mr. Trask is in error in believing that Messrs. Chase and Hassam have a longer list of awards than Mr. Redfield. Mr. Chase is nearly twenty years older than Mr. Redfield. . . . yet the only first prize of high cash value thus far awarded to him is the Corcoran gold medal and \$2,000.00 which he received in 1904. Childe Hassam, who is a painter of creative imagination and original style, has received one gold medal of high value—the Corcoran, with \$2,000.00 in 1912, also, in 1898 and 1905, the Carnegie silver and bronze medals, carrying \$1,000.00 and \$500.00.*¹¹

⁵ Jackman, *American Arts*, p. 186.

⁶ See Gardner Teall, "In True American Spirit, the Art of Daniel Garber," *Hearst's International*, 39, No. 6 (June 1921), 27 ff. and "Daniel Garber, Exponent of Nationalism in Art," *Hearst's International*, (Jan. 1917), n. pag.

⁷ Duncan Phillips, *A Collection in the Making* (Washington: 1926), p. 67.

⁸ William H. Gerds, *American Impressionism* (Henry Art Gallery, University of Seattle, Washington: 1980), p. 125.

⁹ Jeanne L. Pattison, *The Group of Seven and Tom Thomson*, The McMichael Canadian Collection (Ontario, Canada: 1978).

¹⁰ "A Pretty Controversy, Redfield's Many Prizes," *American Art News*, 13 June 1914, n. pag.

¹¹ "A Pretty Controversy," n. pag.

According to Harriet Monroe, the only other American painters to approach Redfield's position in awards and prestige were Edmund Tarbell, Frank Benson and John White Alexander. It amazed Monroe that, as a young man of forty-five, Redfield could have earned such recognition so rapidly.

The realism of the Pennsylvania School can be seen to descend from the American landscape tradition. Redfield and some members of the Pennsylvania School pushed *plein air* painting to its limit. For example, Redfield would complete very large canvases outdoors in an eight-hour period without making any preliminary studies, painting directly from nature. Other artists in this group employed similar methods. It was an Impressionism of closely observed reality. The Pennsylvania Impressionists created large, exhibition-oriented landscapes in the tradition of Frederic Church, Albert Bierstadt and Thomas Moran. In a sense, the Pennsylvania Impressionists presented the "swan song" of traditional American landscape painting at the advent of modernism.

Because the art of the Pennsylvania Impressionists is a combination of Impressionism and realism, attention should be given to their two most important American painting instructors, William Merritt Chase and Thomas Anshutz. Of the six major Pennsylvania Impressionists, Chase taught Lathrop, Rosen, Garber and Spencer, while Anshutz taught Redfield, Schofield and Garber. Chase's Impressionist aesthetics had a long influence on the art of Garber, in particular. Chase was a fashionable painter, and Rosen, Garber and Spencer were interested in his progressive methods. But Anshutz had a stronger and more important influence.

Anshutz was an instructor at the Pennsylvania Academy. He preserved the teaching methods of Thomas Eakins who had previously been an instructor there. Anshutz, like Eakins, emphasized the importance of direct observation and realism.¹² Redfield and Schofield were Anshutz's students at the same time, as were Henri, Sloan, Glackens, Luks and Shinn, part of the group later known as "the Eight."¹³ Redfield and Schofield were friends of all these men and often attended gatherings at Henri's studio at 806 Walnut Street in Philadelphia. Members of the Eight presented an unidealized interpretation of urban life. William Gerds has noted that the technique of the Pennsylvania Impressionists is akin to the aesthetics of the Eight.¹⁴ The realism of the Pennsylvania School, as well as the realism of members of the Eight, may be seen to descend from the emphasis on realism exerted by the Pennsylvania Academy in the teaching of Thomas Anshutz.

The Pennsylvania Impressionists painted with a variety of styles and never expressed a single, dominant method of painting. Lathrop was basically a Tonalist who moved into a form of Tonal Impressionism. Redfield and Schofield were best known for their energetic and broadly painted American snow scenes. Garber and Spencer settled into techniques of decorative patterning while still maintaining a strong sense of realism. Rosen's work at times displays elements borrowed from Redfield and Spencer. The following paragraphs discuss the art of the six major Pennsylvania Impressionists.

¹² For Anshutz as teacher, see Sandra Lee Denny, "Thomas Anshutz, His Life, Art and Teachings," Diss. University of Delaware: 1969.

¹³ Arthur B. Davies, Maurice Prendergast and Ernest Lawson comprise the other figures of the Eight. For a discussion of the Eight, see Bennard B. Perlman, *The Immortal Eight* (Connecticut: 1979).

¹⁴ Gerds, *American Impressionism*, p. 98.

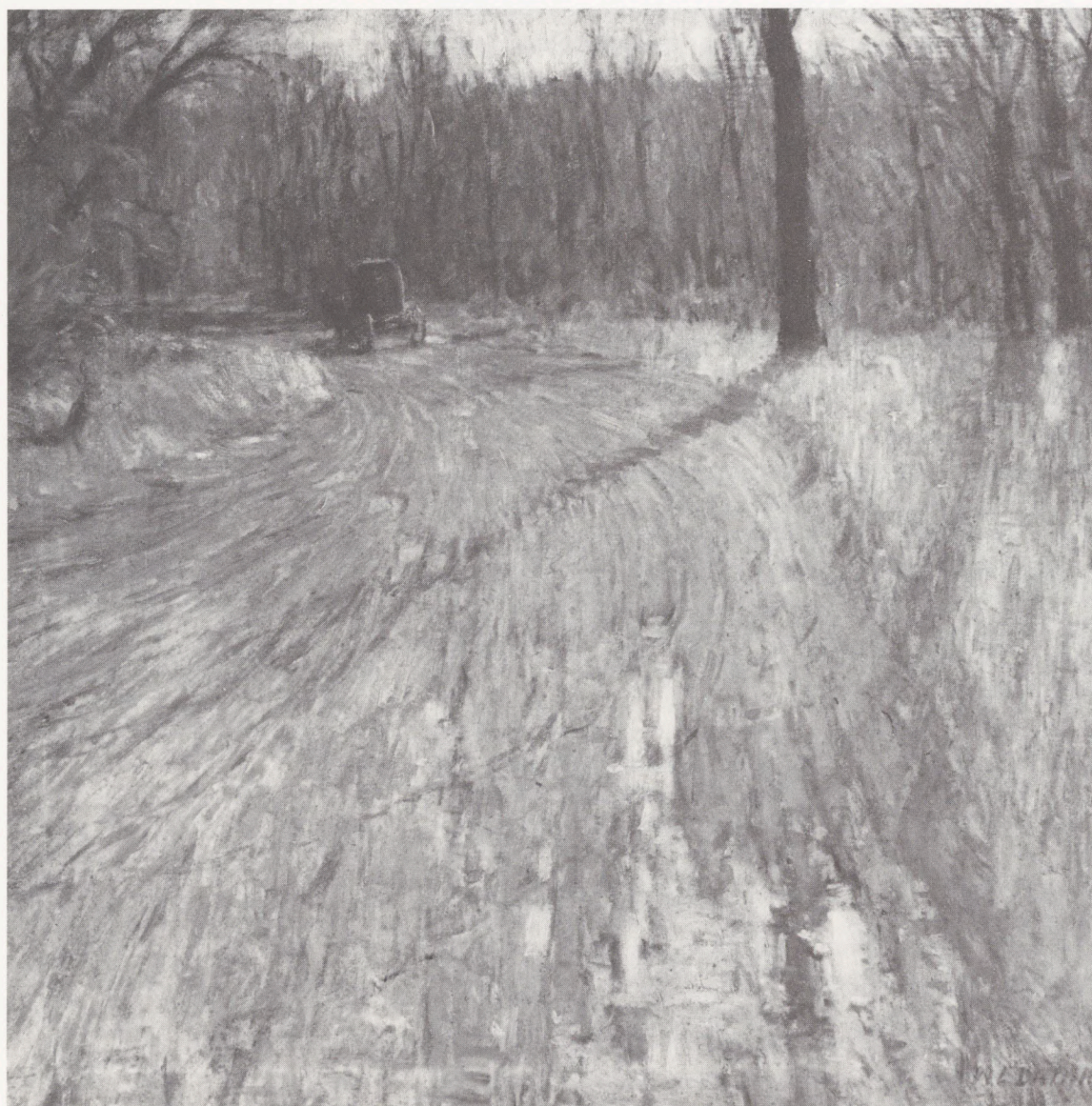


Figure 2:2 WILLIAM LANGSON LATHROP (1859–1938), *Early March*, ca. 1924; oil on canvas, 30×30 inches; W. L. Lathrop Estate.

William L. Lathrop: Tonalism to Impressionism

Lathrop's paintings are intimate studies of nature and often have been described as "poetic."¹⁵ They are unlike the imposing exhibition-oriented paintings of Redfield, Schofield, Rosen and Garber. In fact, Lathrop usually painted moderately sized canvases. He is historically important in that he and Redfield were the founders of the New Hope Art Colony. Yet Lathrop had closer rapport with the younger artists, and he was considered the "dean" of the colony even though his contemplative landscapes never had as great an influence on younger artists as Redfield's paintings. He was a very well respected painter, yet his art presents a path generally not followed by younger Pennsylvania Impressionists.

Lathrop was a friend of both Tonal and Impressionist landscape painters. He made a trip to England, France and Holland in 1888. In July of 1888, the major Tonalist painter, Henry Ward Ranger, wrote to Lathrop, inviting him to come to the area around the Romney Marshes on the southeast coast of England. The following month, Lathrop joined Ranger for a walking trip through the picturesque countryside near Rye. Ranger is depicted in one of Lathrop's sketchbooks.¹⁶ (In the same sketchbook, Lathrop wrote the New York City address of Dwight William Tryon, another major Tonal painter.) Returning to the United States in early 1889, Lathrop and his wife moved to Connecticut, living first at Georgetown and then a few miles away at Branchville where they occupied the country house of Julian Alden Weir. Weir lent them his farm from December 1889 through June 1890.¹⁷ Lathrop had become acquainted with Weir and John Henry Twachtman, major American Impressionists, before his trip to Europe, and he had roomed with Twachtman at the latter's Twelfth Street, New York City, address.

On arrival in New Hope in 1898, Lathrop was painting in a Tonal, rather than Impressionist style. The Tonalists favored the prevalence of a single tone above all others, often resulting in an "atmosphere envelope." They preferred the contemplative and evocative moods of nature, and many landscapes depict dusk or heavy mist. No doubt, Ranger's art had an important effect on Lathrop's early paintings. Yet Lathrop's art can be characterized as more delicate and subtle. Even an early Lathrop work, such as *Harvest Evening* (ca. 1900, Private collection) displays the artist's preference for starkly simplified landscapes.

Much of Lathrop's painting from 1900 to 1920 can be considered Tonal and he continued to produce a few such works as late as 1925. One of his finest works, *Melting Snow in an Old Quarry* (ca. 1902, Collection of Nora Lathrop Grimison) is a sensitive study in muted grays. Many of Lathrop's paintings feature low horizons, as in *Plowing Along the Canal* (ca. 1915, Private collection). In this painting, the minute figure of a farmer with his team struggles to till the soil. The group is dominated by a vast and beautifully shaded gray sky. It is probable that Lathrop identified with the plowman (he had been raised on a farm), and the plowman figure reappears in Lathrop's landscapes throughout his career. In fact, "Lathrop Studied Art Behind the Plow" was the title Sherman Gwinn gave to an article he published in 1927. Gwinn observed that Lathrop "looked and saw beauty everywhere—in the newly turned earth, in stones, even in banks of mud."¹⁸ Lathrop also used a dominant gray sky in *The Woodcutters* (ca. 1922, Private collection), where he again emphasized the vastness of nature and the struggle of man.

¹⁵ See Thomas Folk, *William Langson Lathrop: Tonalism to Impressionism* (Emily Lowe Gallery, Hofstra University, Hempstead, New York: 1981).

¹⁶ Copy of sketchbook in collection of author.

¹⁷ Lathrop named his son Julian in honor of Julian Alden Weir.

¹⁸ Sherman Gwinn, "Lathrop Studied Art Behind the Plow," *American Magazine*, Nov. 1927, p. 34.

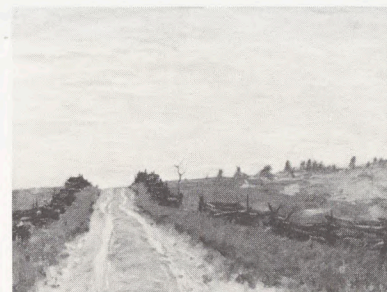


Figure 2:3 WILLIAM LANGSON LATHROP (1859–1938), *Harvest Evening*, ca. 1900; oil on canvas, 19 × 25 inches; Private collection.



Figure 2:4 WILLIAM LANGSON LATHROP (1859–1938), *Melting Snow in an Old Quarry*, ca. 1902; oil on canvas, 27 × 29 inches; Nora Lathrop Grimison.

Lathrop, like other Tonal artists, painted from memory, not directly from nature like Redfield. Gwinn wrote that "he was not a painter of pictures, but a painter of memories."¹⁹ In fact, Frederic Newlin Price, the noted art dealer and author, recalled the following anecdote about Lathrop painting at Weir's farm in Connecticut. He wrote: *I recall Weir telling me of finding Lathrop one day out painting and being amazed to see that his canvas was not that of the surrounding landscape. "What are you doing?" asked Weir. "A little Irish coast that haunts me." Lathrop replied. "By Jove, with all this beautiful country around you!" Weir exclaimed.*²⁰

Lathrop's preference for painting from memory recalls the methods of Birge Harrison, an important Tonalist and a friend. Harrison spent the winters of 1914 through 1916 in New Hope, and his book, *Landscape Painting*, published in 1909, reproduces Lathrop's landscape *At Dusk*. Harrison wrote:

*I believe that the final picture must always be painted from memory, and I seriously question if any really great landscape was ever wholly painted in the open. A picture painted direct from nature must necessarily be hasty, ill considered, somewhat raw and lacking in the synthetic and personal quality which is the distinguishing mark of all great art.*²¹

Lathrop's painting from memory opposed the *plein air* methods employed by Redfield and other Pennsylvania Impressionists.



Figure 2:5 WILLIAM LANGSON LATHROP (1859–1938), *Plowing Along the Canal*, ca. 1915; oil on canvas, 25 × 30 inches; Private collection. See Color Plate 1.

¹⁹ Gwinn, "Lathrop," p. 34.

²⁰ Frederic Newlin Price, "The Art of W. L. Lathrop," *International Studio*, 78 (Nov. 1923), 137.

²¹ Birge Harrison, *Landscape Painting* (New York: 1909), p. 171.



Figure 2:6 WILLIAM LANGSON LATHROP (1859–1938), *The Woodcutters*, ca. 1922; oil on canvas, 22 × 25 inches; Private collection.



Figure 2:7 WILLIAM LANGSON LATHROP (1859–1938), *Sunshine After Rain*, ca. 1925; oil on canvas, 30×25 inches; Allentown Art Museum, Gift of Mr. and Mrs. Alden C. Feyler, 1982. See Color Plate 2.

Although Lathrop observed in 1907 that the technical methods of Impressionism were foreign to his nature, some of his paintings after 1910 display a lighter palette. By 1920, his work is much brighter, as is *Sunshine After Rain* (ca. 1925, Allentown Art Museum), another simplified landscape which features a low horizon line. It is one of Lathrop's most abstract works, and in its lack of detail, it is proto-modern. It is basically a study of light filtering through clouds. Lathrop's contemporary, Charles Harold Davis, also did a series of "sky" paintings, but these tend to be more naturalistic, not as simplified or as abstract.

Many of Lathrop's works painted after 1920 have the blond palette typical of some of Weir's Impressionist landscapes. Like Weir, Lathrop divided some landscapes into areas of cloud-shrouded shade in the foreground and areas of bright sunlight in the background. *The Beehive* (ca. 1935–1936, Collection of Dr. and Mrs. A. E. Stefanelli) is one such work, and includes one of the artist's daughters as a subject.



Figure 2:8 WILLIAM LANGSON LATHROP (1859–1938), *The Beehive*, ca. 1935–36; oil on canvas, 25 × 30 inches; Collection of Dr. and Mrs. A. E. Stefanelli.

In February 1937, Lathrop took a southerly motoring trip as far as Charlestown, South Carolina, with his daughter, Elizabeth, and her husband. *In the Deep South* (1937, Private collection) was painted in his studio after his return. It serves as a memento of this trip, but more important, it is among Lathrop's last significant works. As in *The Beehive*, he once again set a shaded foreground against a sunlit background, for local color, using a black woman doing laundry. In the background is the recurring theme of the plowman and his team.

Lathrop's art may not be as dynamic as Edward Redfield's, but it is far more sensitive and personal.



Figure 2:9 WILLIAM LANGSON LATHROP (1859–1938), *In the Deep South*, 1937; oil on board, 25 × 30 inches; Private collection.

Edward Redfield: The Most American Impressionist

Edward Redfield created his first snow scene at age twenty when staying at the Hôtel d'Élégant in the tiny village of Brolles in the Forest of Fontainebleau.²² A group of young American art students, including Henri, were also staying there. They sent some of their paintings to the Paris Salon, but only Redfield's snow scene and a work by another young artist were accepted.²³

Redfield married the innkeeper's daughter, Elise Deligant, in 1892. Because he had a French wife, he spent time in France during the 1890s and the first years of the twentieth century. *Bologne Harbor* (ca. 1908, Collection of Patricia Redfield Ross) depicts several figures by the waterside and a variety of docked boats. It was painted in vibrant pastel colors. Such scenes were executed in a much brighter palette than European scenes painted by Henri, who did not develop an Impressionist style as easily. Redfield also painted a number of nocturnal views of the Seine, a popular subject for Americans in France. For example, the American Tonalist landscape painter, Dwight Tryon, painted a number of such nocturnal views. These scenes are Tonal rather than Impressionistic, and are Redfield's first attempts at painting in a Tonal mode. However, Tonalism would become only a minor variation from Impressionism for Redfield.

²² See Thomas Folk, *Edward Redfield* (Rutgers University Art Gallery, New Brunswick, New Jersey: 1981).

²³ See Perlman, *The Immortal Eight*, p. 37.



Figure 2:10 EDWARD WILLIS REDFIELD (1869–1965), *Bologne Harbor*, ca. 1908; oil on canvas, 32 × 40 inches; Patricia Redfield Ross.

In 1898, Redfield and his family moved to Center Bridge, Pennsylvania, and he began to concentrate on painting local snow scenes. He became known as the leading American painter of snow scenes and his monumental canvases are the antithesis of the generally small and sentimental snow scenes of nineteenth-century American landscape painters such as Thomas Doughty, Thomas Birch, George Henry Durrie and Régis Francois Gignoux. Redfield's works were broadly and rapidly painted. In fact, his paintings were executed at "one go," meaning that he executed them in one session, painting outdoors, usually completing a fifty by fifty-six-inch canvas in eight hours. Redfield stated:

*When I first began to work, most artists used models in studios. What I wanted to do was to go outdoors and capture the look of a scene, whether it was a brook or a bridge, as it looked on a certain day.*²⁴

Since Redfield often painted under brutal weather conditions, he often had to anchor his easel to trees in order to prevent the wind from carrying off the canvas. He had to use a substantial amount of linseed oil in order to keep his paint malleable, and he used a heavy glove on his palette hand. He made no preliminary sketches, but painted directly from nature. Hence, there are no finished Redfield drawings or watercolors depicting local snow scenes.²⁵

He claimed that he never retouched his paintings, but close observation reveals that years later he often repainted substantial portions of his canvases. In addition, he often cut down massive canvases in order to make average households able to accommodate his work.

Cedar Hill (ca. 1909, Private collection) is one of Redfield's most important early Impressionist snow scenes. It has a dynamic composition in which a row of cedar trees leads the viewer's eye toward the Delaware River where a covered bridge (Center Bridge) continues to lead the viewer's eye across the river to the distant New Jersey landscape in the background. This painting presents a view of the artist's world, for Redfield's home was situated just left of the bridge on the Pennsylvania side. It was with such works that Redfield gained his early reputation. There is no European sentiment in *Cedar Hill* and, certainly, no one could confuse it with a European scene. The viewer senses its nationalistic spirit at first glance. With Redfield's snow scenes, an *original* American Impressionism had emerged at last. Redfield's rapid, painterly execution did *not* resemble the art of the French masters, as did the art of Childe Hassam or the other American Impressionists before him. His interpretation of landscape was bold and assertive, not imitative. Redfield's work displayed a vigorous realism akin to the art of his colleague, Robert Henri.

Redfield spent at least six months in New York City in 1909. His associates from Philadelphia—Henri, Sloan, Glackens, Shinn and Luks—had moved to New York and had been painting city scenes. However, Redfield did not paint unidealized views of lower class city life as did his colleagues. Instead, he created what may be considered some of the most spectacular Tonal views painted by an American artist. These works descend from his earlier views of the Seine, but they are also indebted to previous Tonal New York City scenes by Childe Hassam and Birge Harrison. Yet Redfield's bird's eye views are substantially larger than works by these two, and they focus on the rising Metropolis and the new skyline. Recently, Helen Goodman has written that these works convey "magical hours, when dim and fading light blur whatever in daylight might appear seedy or unsightly."²⁶ Perhaps Redfield's finest New York City scene is *Between Daylight and Darkness* (1909, Private collection), a view of lower New York.

²⁴ Attributed to Redfield, interview n. auth., *Sunday Bulletin Magazine*, 4 Aug. 1963, p. 8.

²⁵ There are, however, numerous extant early drawings, many dating from Redfield's period of study at the Pennsylvania Academy of the Fine Arts.

²⁶ "Edward Redfield," *Arts*, 57, No. 6 (Feb. 1983) 10.



Figure 2:11 EDWARD WILLIS REDFIELD (1869–1965), *Cedar Hill*, ca. 1909; oil on canvas, 50×56 inches; Private collection. See Color Plate 3.



Figure 2:12 EDWARD WILLIS REDFIELD (1869–1965), *Between Daylight and Darkness*, 1909; oil on canvas, 50 × 56 inches; Private collection. See Color Plate 4.

The tallest building in the work is Ernest Flagg's Singer Building, which had been recently completed in 1908. Although this painting expresses a quiet mood overall, the street life and busy harbor show an unusual amount of activity for a Tonal painter. Redfield's New York is a combination of modernity tempered with Whistlerian aesthetics. These Tonal works were not rapidly painted with thick impastos, although they are believed to have been created within eight-hour periods.

After his New York series, Redfield did not paint another Tonal work until 1923 when he violated his usual practice of producing a painting at "one go," and created two of the most dramatic works of his career. On Sunday, July 22, 1923, lightning struck the one-hundred-and-twelve-year-old Center Bridge very close to the artist's home. Redfield and Lathrop viewed the burning bridge from the river bank and watched firemen fruitlessly attempting to extinguish the blaze. Redfield later remarked that "Lathrop said it was a pity it couldn't be painted. So I took out an envelope and made some notes and painted all the next day. The following day I painted it again."²⁷ The two versions of *The Burning of Center Bridge*, painted on consecutive days after the actual burning, are Redfield's last Tonal paintings. Obviously, these works owe much to Whistler's *Nocturnes*, yet the style is more reminiscent of George Bellows. These paintings can be seen as the culmination of Redfield's interest in night scenes.

²⁷ "Two Burned Covered Bridges," *Bucks County Traveller*, March 1954, pp. 12–13.



Figure 2:13 EDWARD WILLIS REDFIELD (1869–1965), *The Burning of Center Bridge*, 1923; oil on canvas, 50 × 56 inches; Mr. and Mrs. Laurent Redfield.

During the late teens, Redfield began to produce Impressionist spring scenes as *Plum Blossoms* (ca. 1920–1925, Private collection). Daniel Garber was noted for his blossoming trees, and it is possible that Garber's success with this subject may have prompted Redfield to paint spring. However, his spring scenes are painted with the same method as his snow scenes and are not as delicate as Garber's. Redfield painted spring scenes throughout his career, and they are among his most beautiful works.

Later snow scenes show the artist experimenting with new effects. *The Mill in Winter* (1922, The Corcoran Gallery of Art) expansively depicts Neely Mill near Washington's Crossing and displays the artist's skill at capturing reflected images. *Winter Wonderland* (1925–1930, Collection of Robert E. and Nancy Stephens) and *Winter Decorations* (1925–1930, Private collection) are among the artist's most advanced works. *Winter Decorations* has no horizon line and is a close-up view of a winter brook. It is bold and unlike paintings from John Henry Twachtman's earlier *Hemlock Pool* series, which has a personal and introverted quality. *Winter Decorations* is extroverted in its glaring whiteness of snow and rapid movement of rushing water. The hanging, snow-covered branches intensify its abstract quality. *Winter Wonderland* has a similar composition to *Winter Decorations*, but is more expressively, exuberantly and spontaneously painted, and thus more abstract. In *Winter Wonderland*, Redfield employs an almost square canvas and no horizon line to distort perspective and force the viewer to read the work as a surface design.²⁸ The viewer must stand at a distance to be able to discern the subject since the upper half of the canvas seems to be in motion. In describing this work, John Caldwell recently stated "the artist's quick, summary strokes of paint to indicate branches of vegetation by a winter brook succeed brilliantly in



Figure 2:14 EDWARD WILLIS REDFIELD (1869–1965), *Plum Blossoms*, ca. 1920/25; oil on canvas, 38 × 50 inches; Private collection.



Figure 2:15 EDWARD WILLIS REDFIELD (1869–1965), *The Mill in Winter*, 1922; oil on canvas, 50 1/4 × 56 1/2 inches; The Corcoran Gallery of Art, Museum Purchase, 1923. Cover Color Plate.



Figure 2:16 EDWARD WILLIS REDFIELD (1869–1965), *Winter Wonderland*, 1925/30; oil on canvas, 50 × 56 inches; Courtesy of Robert E. and Nancy Stephens. See Color Plate 5.

²⁸ See William Gerds, "The Square Format and Proto-Modernism in American Painting," *Arts*, 50, No. 70 (June 1976), 70–75.



Figure 2:17 EDWARD WILLIS REDFIELD (1869–1965), *Winter Decorations*, 1925/30; oil on canvas, 32 × 40 inches; Private collection.

creating an all-over pattern of activated paint.”²⁹ *Winter Wonderland* and *Winter Decorations* have a dynamic appearance and resemble works by the contemporary realist, Neil Welliver.

When studying *Winter Wonderland* and considering Redfield’s “one go” painting methods, one may wonder if he was approaching the theory behind “action painting” used by Jackson Pollock many years later. For Redfield, creating a painting was a performance, and he put great emphasis on the *act* of creating as well as on the finished artwork.

Throughout his life, he continued to paint numerous sleigh scenes, which were extremely popular with the general public. In works like *Center Bridge Village* (ca. 1945, Private collection), Redfield depicts the road to his home, where he passed constantly. Although the architecture is accurately depicted, the viewer senses that the sleigh pulled by horses was superimposed by the artist. Such scenes are reminiscent of Christmas cards and recall the snow scenes of Birch and Durrie. Because of their sentiment, such sleigh scenes prevent the artist from “matter of fact” chronicling of the Pennsylvania landscape. Such paintings, although always extremely popular, proved detrimental to Redfield in later years as the public grew to consider him a sentimental or “old-fashioned” painter. Unfortunately, his *Winter Wonderland*, *Winter Decorations* and other such works also were forgotten.



Figure 2:18 EDWARD WILLIS REDFIELD (1869–1965), *Reflections*, 1930 / 40; oil on canvas, 50 × 56 inches; Private collection.



Figure 2:19 JOHN HENRY TWACHTMAN (1853–1902), *Winter Harmony*, n.d.; oil on canvas, 25¼ × 32 inches; National Gallery of Art, Gift of the Avalon Foundation, 1964. Not in exhibition.

²⁹ “55 Years of Redfield At Rutgers Gallery,” *The New York Times*, 12 April 1981, Sunday New Jersey Section, p. 34.



Figure 2:20 EDWARD WILLIS REDFIELD (1869–1965), *Center Bridge Village*, ca. 1945; oil on canvas, 32 × 40 inches; Private collection.

Phillips Mill (1934, Collection of G. E. Redfield) is one of Redfield's most famous sleigh scenes. Phillips Mill was the center of activity for the New Hope art colony, with Lathrop as its first president. In the painting, Lathrop's house is depicted to the right of the mill. Although Redfield and Lathrop had a tenuous friendship, it is possible to speculate that in this much exhibited work Redfield was paying tribute to his fellow painter and to the local art center in general.

Redfield's most popular work is generally considered to be *Reflections* (1930–1940, Private collection). It is a somber scene featuring a group of barn buildings. In this late work, Redfield proves that he did not lose his skill at capturing reflected images or at creating a mood. *Reflections* was painted in the Poconos where the artist often drove during the thirties in search of new subject matter. Previously, his subjects had been found within a mile from his home.

Redfield ceased to paint in 1953. He never altered his style, although Impressionism had no longer been in vogue during the thirties and forties. Then one day he realized his methods of painting had become too demanding for him. He said:

*I was outside one day. My insteps were hurting. It was very windy, and I had trouble keeping my easel up. So I quit. The main reason, though, was that I wasn't as good as I had been, and I didn't want to be putting my name on an "old man's stuff" just to keep going.*³⁰

It was at this time that Redfield burned hundreds of paintings he considered to be substandard, although he regretted this act in later years.

After Redfield stopped painting, he began to produce crafts in the Early American style. He took great pleasure in making hooked rugs from discarded pieces of fabric. Many of these are pictorial and they often have complex compositions. It is not surprising that some rugs resemble his paintings. He also made painted chests in the manner of Pennsylvania painted furniture, but which display an arts and crafts aesthetic, and he made Windsor chairs and other reproductions of early furniture. Perhaps one of his most successful decorative objects is a tole tray on which he painted a snow scene containing an outdoor country auction.³¹

Redfield accomplished all he intended to with his art. It was an art suited to his environment, but most important, it was suited to himself. Throughout his life, he felt that he had devoted himself to capturing the beauty of nature. He said:

*Beauty should guide all who paint. What is the use of painting ugliness? There are some very fine artists who paint war and the like, but I could never become interested in that.*³²



Figure 2:21 EDWARD WILLIS REDFIELD (1869–1965), *Phillips Mill*, 1934; oil on canvas, 50 × 56 inches; G. E. Redfield.

³⁰ "President Carter and His Family May Soon Have a Daily Reminder of What New Hope Looked Like a Couple of Generations Ago," *New Hope Gazette*, 28 April 1977, p. 5.

³¹ Now in the collection of Mrs. Laurent Redfield.

³² "President Carter," p. 5.



Figure 2:22 WALTER ELMER SCHOFIELD (1867–1944), *Winter*, ca. 1899; oil on canvas, 29½ × 36 inches; Pennsylvania Academy of the Fine Arts, Gilpin Fund purchase.

Walter Elmer Schofield: Bold Impressionist

Although Walter Elmer Schofield did not live in Bucks County, he was nevertheless considered a leading exponent of the Pennsylvania Impressionist School.³³ Schofield's center of activity in this country was always the Philadelphia region, and many of his finest landscapes glorify rural Pennsylvania.

Schofield made his second trip to Europe about 1896. He may have painted *Montmartre* (ca. 1896, Collection of Margaret E. Phillips) at this time. This corner café scene, with its proudly displayed flags and colorful awnings and signs, seems to recall the Café Momus from productions of Puccini's *La Bohème*. This work indicates that Schofield had knowledge of the art of the Nabi, a group of French painters whose work emphasized bright colors, flattened forms and decorative patterning. Paintings by the Nabi were gaining prominence in the 1890s and even Henri, who was in Paris at the time, produced a number of works influenced by the Nabi artists, Pierre Bonnard and Jean Edouard Vuillard.³⁴

By 1897 Schofield returned to the United States where he began to produce local snow scenes. Eventually his reputation would rest on this subject. *Winter* (ca. 1899, Pennsylvania Academy) is a typical early snow scene. It has a quiet and intimate mood reminiscent of paintings of icebound pools by John Henry Twachtman. The work displays a softness and a Tonal rather than Impressionist mood, although it is actually too bright to be classified as a Tonal painting.

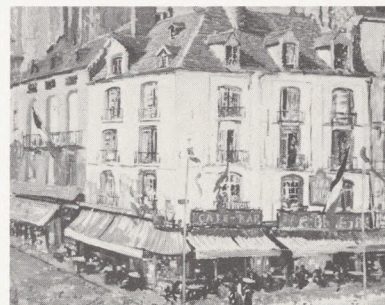


Figure 2:24 WALTER ELMER SCHOFIELD (1867–1944), *Montmartre*, ca. 1896; oil on canvas, 37 × 47 inches; Miss Margaret E. Phillips.



Figure 2:23 WALTER ELMER SCHOFIELD (1867–1944), *Cornish Village*, ca. 1903; oil on canvas, 38 × 48 inches; Private collection.

³³ See Thomas Folk, *Walter Elmer Schofield: Bold Impressionist* (Brandywine River Museum, Chadds Ford, Pennsylvania: 1983).

³⁴ William Inness Homer, *Robert Henri and His Circle* (Ithaca and London: 1969), p. 220.



Figure 2:25 WALTER ELMER SCHOFIELD (1867 – 1944), *Cliff Shadows*, 1921; oil on canvas, 50¼ × 60¼ inches; The Corcoran Gallery of Art, Museum purchase, 1921.

In 1901 Schofield and his wife moved to England, and by 1902 they were living in St. Ives, Cornwall. Although he established residence in England, Schofield made annual trips to the United States where he usually remained from October through April. While at St. Ives, he became acquainted with the colony of British artists living there. This group included Sir Alfred East, Julius Olsson, Algernon M. Talmage, Moffat Lindner and Louis Grier. Unlike the artists of the nearby Newlyn art colony, which was noted for figure painting, the painters of St. Ives gained fame for landscape and marine painting. Like Schofield, the British artists of St. Ives enjoyed painting *en plein air*, and it was common for them to use very large canvases as Schofield did. *Cornish Village* (ca. 1903, Private collection) is one of Schofield's earliest major views of Cornwall. It was painted in tones of soft green, gray and brown; Samuel Isham must have been thinking of such a work when he wrote:

*The subjects of Schofield, the line of foreground trees through whose interwoven branches one sees little towns and streams beyond, have the quality of a tapestry of delicate gray and buff spots. . . .*³⁵

Sir Alfred East painted in a more detailed and intricate style than Schofield, yet he also painted views of small villages as seen from behind a row of trees. East's *Returning from Church* (Collection of the Carnegie Institute) employs this compositional device.

Schofield painted many views of the Cornish coast. His *Cliff Shadows* (1921, Corcoran Gallery) may be his finest representation of the rugged coast. Lacking architecture

³⁵ Samuel Isham, *The History of American Painting* (New York: 1927), p. 461.

and evidence of mankind, such coast scenes are dramatic studies of massive rock formations and pounding waves.

Although Schofield never considered himself a British painter, he was a member of the Royal Society of British Artists, the Royal Society of Oil Painters, the St. Ives Arts Club and the Chelsea Arts Club in London. He also exhibited twice at the Royal Academy and was well respected by British painters.

Algernon Talmage's art shares some similarities to Schofield's. During the twenties, Schofield used a much brighter tonality, which resembles the optimistic coloration often used by Talmage. Talmage was particularly gifted at recording cumulus cloud formations and in works like Schofield's *June Morning* (ca. 1923, Private collection), the artist uses a low horizon line which emphasizes many layers of cottonlike clouds set against a brilliant blue sky. The trees and foliage are painted in vibrant green tones and the small house plays a secondary role to Schofield's dramatic light filtering through clouds. It is in such work that Schofield's art seems closest to the St. Ives School.

Apparently, Schofield's mature style in American snow scenes may be indebted to Edward Redfield. As noted, at the end of the nineteenth century, Schofield had been painting intimate snowbound streams with an introverted quality, similar to Twachtman's *Hemlock Pool* series. Schofield's mature style seems to have emerged after visits to Redfield's home in 1902. *March Snow* (1906, Woodmere Art Museum) is boldly



Figure 2:26 WALTER ELMER SCHOFIELD (1867–1944), *June Morning*, ca. 1923; oil on canvas, 50×60 inches; Private collection.

painted, lacking detail and sentiment. It is extroverted like many snow scenes of Redfield. It is a highly realistic interpretation dependent upon direct and factual study of nature. When discussing this new type of landscape painting, Guy Pène du Bois noted that "Americans are essentially matter of fact."³⁶

March Snow was probably painted in the Brandywine River Valley. Schofield often painted in the area and became acquainted there with Newell Convers Wyeth.³⁷ He often painted in the suburbs of Philadelphia, as far as Norristown and Chadds Ford. *March Snow* was probably painted outdoors, directly from nature, with no preliminary studies. Schofield's method of completing very large snow scenes on the spot is much indebted to Redfield's method, although many of Schofield's snow scenes are larger than Redfield's. Schofield stated:

*I have often painted with the thermometer below zero, wearing two suits of clothes, lots of woolies, a heavy coat, lumberman's boots and with newspapers wrapped around me. . . . The trouble was keeping my hands warm. I could only paint for a few moments at a time.*³⁸

³⁶ Du Bois, "The Pennsylvania Group," p. 351.

³⁷ Schofield's association with Wyeth and the Brandywine Valley was first brought to my attention by Margaret Phillips, grandniece of the artist, on January 23, 1982.

³⁸ Attributed to Schofield, article on Schofield, ([ENGLAND]: n.p., n.d.), n. pag. Contained in scrapbook of Enid Schofield, daughter-in-law of the artist, Cornwall, England.

³⁹ Letter to Muriel Redmayne Schofield, sent from Marlboro, Massachusetts, to Bedford, England, Sydney Schofield Collection, currently in archives of Brandywine River Museum, Chadds Ford, Pennsylvania.



Figure 2:27 WALTER ELMER SCHOFIELD (1867 - 1944), *March Snow*, 1906; oil on canvas, 38 x 48 inches; Collection Woodmere Art Museum, Chestnut Hill, Pennsylvania, Gift of Sydney and Seymour Schofield, 1949.

At times, even an artist as rugged as Schofield was thwarted by the power of nature. On November 14, 1911, he wrote to his wife that

*Today I went out in the morning to work but the wind was so strong with about 8° of frost that I had to give it up—It just seemed to go right through me and besides, the easel blew over every few minutes.*³⁹



Figure 2:28 WALTER ELMER SCHOFIELD (1867–1944), *The Rapids*, ca. 1914; oil on canvas, 50¼ × 60¼ inches; National Museum of American Art, Smithsonian Institution, Bequest of Henry Ward Ranger through the National Academy of Design.

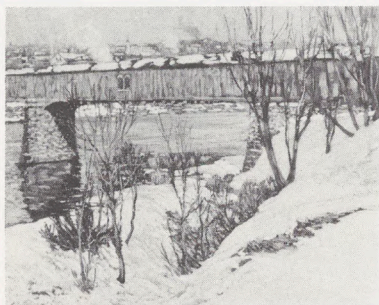


Figure 2:29 WALTER ELMER SCHOFIELD (1867–1944), *Covered Bridge on the Schuylkill [The Red Bridge]*, ca. 1913; oil on canvas, 48 × 38 inches; Miss Margaret E. Phillips. See Color Plate 6.



Figure 2:30 WALTER ELMER SCHOFIELD (1867–1944), *The Winter Woods*, ca. 1925; oil on canvas, 40 × 48 inches; Private collection. See Color Plate 7.

In a letter of February 12, 1914, Schofield outlined and justified his approach to landscape painting:

*The landscape painter is of necessity, an outdoors man. . . . For vitality and convincing quality only come to the man who serves, not in the studio, but out in the open where even the things he fights against strengthen him, because you see, nature is always vital, even in her implicit moods and never denies a vision to the real lover.*⁴⁰

One of Schofield's boldest and most dynamic snow scenes is *The Rapids* (ca. 1914, National Museum of American Art, Smithsonian Institution). In this work, the artist employs an extremely high horizon line and centers the viewer's attention in the foreground on a snowcapped clump of rocks and turbulent water. It is a vivid winter scene which successfully conveys the sensations of iciness and motion. A typical snow-covered landscape is relegated to the top of the canvas.

In contrast to *The Rapids*, *Covered Bridge on the Schuylkill [The Red Bridge]* (ca. 1913, Collection of Margaret E. Phillips) is perhaps one of Schofield's most nostalgic snow scenes. This work documents an early covered bridge in Norristown, Pennsylvania, no longer extant. Although the subject may be more sentimental than usual, industry is introduced by smoke-spewing factories on the opposite shore. Although *Covered Bridge [The Red Bridge]* was a popular work, Schofield, himself, was not fond of it. In fact, at one point he intended to destroy it.

During the twenties, Schofield painted with increasingly vibrant and brilliant colors. *The Winter Woods* (ca. 1925, Private collection) may be considered one of his finest late snow scenes. It does not depict an expansive American landscape, but instead presents a close-up view of a wooded stream. With its almost square canvas format, no horizon line, and extremely tilted picture plane, the artist flattens spatial perspective and forces the viewer to concentrate on the decorative qualities of the work.⁴¹ Schofield contrasts the emerald green stream against the brilliant white of snow-capped birch trees. Traces of green and orange only serve to intensify the extreme whiteness of the snow. Although painted over fifty years ago, *The Winter Woods* displays a strong sense of the contemporary. It is much like Redfield's *Winter Wonderland* and *Winter Decorations*. By comparison, Schofield's work is more realistic, because it is more tightly structured and less rapidly or fluidly painted. Redfield's paintings are more abstract and expressive while Schofield's work is more static, yet also more majestic.

Because of restrictions placed on travel between England and the United States during World War II, Schofield was forced to remain in the United Kingdom throughout the period. As the war drew on, he longed to return to the United States. He even began to add snow to Cornish landscapes in imitation of snow-covered scenes he painted in the United States. It is unfortunate that he died during the war and never returned to this country.

⁴⁰ Letter to Margareta Archambault, Archambault Papers, Archives of American Art, Washington, D. C.

⁴¹ See Gerdtz, "The Square Format," pp. 70–75.

Charles Rosen: The Pennsylvania Years

In 1920 Charles Rosen moved from New Hope to Woodstock, New York, where he became closely associated with George Bellows, Eugene Speicher, Henry Lee McFee and Andrew Dasburg.⁴² For the rest of his life, Rosen's landscapes would be painted in dark tonalities in a Cubist-Realist style. Gone forever was the brilliant color of his earlier New Hope work. Rosen had developed a more cerebral interpretation of landscape, rather than one based on the study of nature. In time, Rosen became alienated from his colleagues in Bucks County. Because he had become a practitioner of a "modern" rather than "conservative" style, he naturally underplayed his Pennsylvania canvases. Since 1920, people have forgotten Rosen's significant position in Pennsylvania Impressionist landscape painting, but an important body of the artist's works were painted in Bucks County.

In 1903 he married Mildred Holden and moved to New Hope. However, his earliest landscapes to come to light so far date from 1906. Redfield's paintings had the greatest and most long lasting effect on Rosen's Pennsylvania landscapes. Like Redfield, Rosen became noted for his exhibition-oriented, broadly painted Pennsylvania snow scenes, such as *Frozen River* (ca. 1915, Private collection). Generally, Rosen used simple compositions. His preference for simple, close-up views of nature may be due to the fact that he previously had worked as a photographer. His paintings often feature high horizon lines which tend to confine and flatten space. He seemed to be striving for dynamic design elements and usually depicted views across the Delaware River

⁴² See Thomas Folk, *Charles Rosen: The Pennsylvania Years (1903-1920)* (Westmoreland Museum of Art, Greensburg, Pennsylvania: 1983).



Figure 2:31 CHARLES ROSEN (1878-1950), *The Boat in Winter*, 1907; oil on canvas, 30 × 40 inches; Courtesy of the Stedawill Art Foundation, New York, and Morris Museum of Arts and Sciences, Morristown, New Jersey.



Figure 2:32 CHARLES ROSEN (1878 – 1950), *Hanging Branch*, ca. 1912; oil on canvas, 32 × 40 inches; Private collection.

which emphasize the river's width and often focus attention on a clump of rocks or branches. He rarely included people or animals.

Although Redfield was only nine years older than Rosen, Redfield was considered part of an older artistic generation. In contrast to Redfield, Rosen often sought simpler compositions. But like Redfield, Rosen would take his canvases outdoors with him and paint directly from nature without making any preliminary studies. However, Rosen was not compelled to complete large canvases in a single day and many of his paintings were completed in his studio. Redfield's influence on Rosen can best be seen in Rosen's *The Boat in Winter* (1907, Courtesy of the Stedawill Art Foundation and Morris Museum of Arts and Sciences), which closely resembles Redfield's *The Three Boats*, now unlocated, but which was illustrated in *Arena* magazine in 1906.⁴³

Rosen's art during the New Hope period is typified by its strong sense of realism. For example, in *The Mill Pond* (1908, Private collection) the artist depicts a view of his front yard where the water from melting snow falls from a rocky ledge and joins the turbulent water of the mill pond. It is a work of somber tonality and stark realism which anticipates the landscapes of Andrew Wyeth.

Haystack, formerly known as *The Farm: Frosty Morning* (ca. 1911, Private collection) may be considered one of the finest paintings Charles Rosen produced during his New Hope years. The work created something of a sensation when it was exhibited at the 106th annual exhibition of the Pennsylvania Academy in 1911. A large, covered haystack dominates the right side of the painting. To the left a broken fence enables



Figure 2:34 CHARLES ROSEN (1878–1950), *Haystack*, ca. 1911; oil on canvas, 32 × 40 inches; Private collection. See Color Plate 8.



Figure 2:33 CHARLES ROSEN (1878–1950), *The Mill Pond*, 1908; oil on canvas, 32 × 40 inches; Private collection.

⁴³ See Benjamin Orange Flower, "Edward W. Redfield: An Artist of Winter Locked Nature," *Arena*, 36, No. 1 (July 1906), 24.



Figure 2:35 CHARLES ROSEN (1878–1950), *The Sun Path*, ca. 1915; oil on canvas, 32 × 40 inches; Miss Lillian M. Koch. See Color Plate 10.



Figure 2:36 CHARLES ROSEN (1878–1950), *September Day*, ca. 1918; oil on canvas, 32 × 40 inches; Mr. and Mrs. Howard S. Mitnick.

two tiny sheep to stray while a third sheep gazes on. A delicate haze surrounds the scene and there are small flecks of color in the sky. Rosen begins to employ a stitchlike interweaving of daubs of paint somewhat in the manner of the Italian Impressionist, Giovanni Segantini. However, he was probably not directly influenced by Segantini's painting, since it seems more likely that he would have been influenced by Daniel Garber whose works were referred to as tapestries. Rosen's friend Newell Convers Wyeth did come under the influence of Segantini at this time.⁴⁴

Haystack appears a unique work in the *oeuvre* of Rosen, and it seems that he never again so successfully captured this hazy, dreamlike quality. Although Rosen was not awarded any prizes by the Pennsylvania Academy for *Haystack*, the work received much attention from his peers. On January 30, 1911, Garber wrote to Rosen: *I want to congratulate you on the picture of a haystack with a couple of sheep coming through a fence. I think it is the best I have ever seen of yours and I like it very much as did most of the gentlemen on the jury.*⁴⁵

On February 25, Redfield wrote to Rosen stating that John Trask of the Pennsylvania Academy had found a customer for the "sheep painting."⁴⁶ Later, William Macbeth, the noted art dealer, wrote, "At last I have had a chance to look at your pictures. The one I like best is *Frosty Morning [Haystack]*."⁴⁷

In 1914, Rosen wintered on the Maine coast, and from that time he produced a number of Maine scenes. He visited the Vinal Haven area on several occasions in the following years and painted beach scenes which are dotted with small patches of snow.

⁴⁴ See James H. Duff, *Not For Publication: Landscapes, Still Lifes and Portraits by N. C. Wyeth* (Brandywine River Museum, Chadds Ford, Pennsylvania: 1982), p. 20.

⁴⁵ Charles Rosen Papers, Archives of American Art, Washington, D. C.

⁴⁶ Charles Rosen Papers, Archives of American Art, Washington, D. C.

⁴⁷ 4 April 1912, Charles Rosen Papers, Archives of American Art, Washington, D. C.

Perhaps Rosen's finest Maine scene is *The Sun Path* (ca. 1915, Collection of Lillian M. Koch). It is a work of great realism, yet it has a delicate shading and pastel tonalities. Despite its realism, the sky in this work is painted with a flecked and broken brushwork.

Rosen's flecks of paint became increasingly larger until, by 1918, they seem at odds with his use of realism. A work such as *September Day* (ca. 1918, Collection of Mr. and Mrs. Howard S. Mitnick) is certainly derivative of French Divisionism, yet it continues to interpret the specific beauty of the rural Pennsylvania countryside. Generally, however, Rosen's more decorative approach to painting was first influenced by Garber's stitchlike handling of paint and, subsequently, by Robert Spencer's uniformly broken and flecked brushwork.

By 1916 Rosen had become discontented with his Impressionist style of landscape painting. He had told his friend John Fulton Folinsbee that his landscape *Winter Sunlight* (1917, The Butler Institute of American Art), which was awarded the Inness Gold Medal and the Altman Prize by the National Academy of Design, would be the last picture of its kind he would ever paint.⁴⁸ He spent a few years searching for new directions and, perhaps, for an opportunity to facilitate change. This opportunity arose in 1918 when he became an instructor at the Art Students League Summer School in Woodstock. A wide variety of early twentieth-century styles was being practiced by artists in the Woodstock community, and the Tonal landscape painting style of Birge Harrison, an important early figure in the Woodstock art colony, had long been outmoded. For the most part, Impressionism had not been a viable style in Woodstock

⁴⁸ See the "Appreciation," *Charles Rosen 1878-1950*, p. 7.



Figure 2:37 CHARLES ROSEN (1878-1950), *Winter Sunlight*, 1917; oil on canvas, 42 × 52 inches; The Butler Institute of American Art, Youngstown, Ohio.

for as long a time as it had been in Bucks County. Rosen's art thus began to change, as can be seen in *Winter Patterns* (ca. 1919, Private collection), which clearly indicates the artist's departure from realism. It is probably one of Rosen's last works to employ uniformly broken brushwork. Rosen's final move to Woodstock in 1920 ended his involvement with Impressionism; his later style bears no resemblance to the style of his Pennsylvania years, 1903–1920.



Figure 2:38 CHARLES ROSEN (1878–1950), *Winter Patterns*, ca. 1919; oil on canvas, 42 × 52 inches; Private collection.

⁴⁹ "Daniel Garber," *Creative Art*, 2, No. 4 (April 1928), 252, 255.

⁵⁰ See Kathleen A. Foster, *Daniel Garber* (Pennsylvania Academy of the Fine Arts, Philadelphia: 1980).

⁵¹ Foster, *Daniel Garber*, p. 30.

⁵² See Duff, *Not For Publication*, p. 20.

⁵³ William Gerdtz, "Post Impressionist Landscape Painting in America," *Art and Antiques*, 6, No. 4 (July–Aug. 1983), 65.

Daniel Garber: Creator of a Bucks County Paradise

In 1928, Henry Pitz described Daniel Garber's art:

*He is fond of looking towards the light, showing the sun gilding the edges and upper surfaces and shining through the translucent foliage. He likes the long lines of trees breaking across a band of sunlit hills; the sycamore with its peeling bark and burdened with a trailing network of the wild grape; the glitter of morning sunlight on moving water.*⁴⁹

Garber's art was a combination of realism and fantasy; of precise draftsmanship and decorative technique—disparate elements which Garber managed to fuse in many masterpieces of the Pennsylvania Impressionist School.⁵⁰

In 1905 Garber was awarded the long-term William Emlem Cresson Fellowship from the Pennsylvania Academy, enabling him to travel in Europe. He and his wife first went to the United Kingdom, where he painted *Battersea Bridge* (1905, Pennsylvania Academy). It is a small work, which displays Tonal qualities in its delicate lavender shading. Garber was also employing decorative elements typical of Japanese prints, as can be seen in the suggestion of a hanging branch at the upper right.

After several months in England, the Garbers traveled to Italy where Garber apparently developed his mature style. For example, in *Campanella di Montagna* (ca. 1906, Private collection), he employs the decorative device of interweaving long strands of pigment. He may have been influenced at this time by the art of Segantini or by some of Segantini's followers. Segantini's paintings were often compared to tapestries and it has been noted that Garber's were also. However, in this development, as noted by Kathleen Foster, "Garber drew closer to the personal style of his hero [Julian Alden] Weir."⁵¹ Weir, too, had at times been using long stitchlike strands of pigment to create similar effects. Yet Garber's tapestrylike style does coincide with his stay in Italy, suggesting that Segantini rather than Weir may have been the important influence in Garber's decorative style. Weir, himself, admitted to the importance of Segantini's methods.⁵²

Garber became recognized for a series of paintings depicting local quarries. The most significant examples are *The Quarry: Evening* (1913, Philadelphia Museum of Art) and *The Quarry* (1917, Pennsylvania Academy). Garber's quarries depict natural land formations that have been disfigured by the intrusion of man. Yet, despite the monumental and powerful presence of Garber's scarred natural forms, there is often a lyrical quality in the quarry's image reflected in the rippling water of the Delaware River. Recently, William Gerdts has said that Garber's quarries "are painted basically in a 'glow' aesthetic, emphasizing the sparkle of edge-gilded quarry formations with strong undissolved forms."⁵³

Certainly, one of Garber's paintings to best coincide with a traditional Impressionist aesthetic is *Cherry Blossoms* (1914, Private collection). It is a New Jersey landscape painted in soft, muted tones where Garber's unfocused vision verges toward the dissolution of form. It employs a square canvas format in conjunction with a high horizon line which emphasizes the decorative qualities of the work. *Cherry Blossoms* is an unusually introspective landscape for Garber and it is aesthetically and emotionally akin to previous landscapes by Twachtman.



Figure 2:39 DANIEL GARBER (1880–1958), *Battersea Bridge*, 1905; oil on cardboard, 9½ × 13 inches; Pennsylvania Academy of the Fine Arts, Gift of Vera White.



Figure 2:40 DANIEL GARBER (1880–1958), *The Quarry: Evening*, 1913; oil on canvas, 50 × 60 inches; Philadelphia Museum of Art, W. P. Wiltach Collection. See Color Plate 12.



Figure 2:41 DANIEL GARBER (1880–1958), *The Quarry*, ca. 1917; oil on canvas, 50 × 60 inches; Pennsylvania Academy of the Fine Arts, Temple Fund purchase, 1918. Not in exhibition.



Figure 2:42 DANIEL GARBER (1880–1958), *April Landscape*, 1910; oil on canvas, 42¼×46 inches; The Corcoran Gallery of Art, Museum purchase, 1911.

Garber became a noted portraitist. In addition to commissioned portraits, he painted a number of family members and friends. One of his most admired family scenes is *Mother and Son* (1933, Pennsylvania Academy) which depicts his wife and son playing chess behind the opened French doors of his studio. Perhaps his finest portrait depicts his good friend and colleague, *William Langson Lathrop* (1935, Pennsylvania Academy). Garber portrayed Lathrop with great dignity, although Lathrop is wearing a comfortable but worn, old smoking jacket.

A number of the artist's landscapes display strong decorative qualities, as can be seen in *Summer Phantasy* (1916, Hirschl & Adler Galleries, Inc.). Garber often creates a web of decorative patterning through the use of a row of vine-clad trees in the

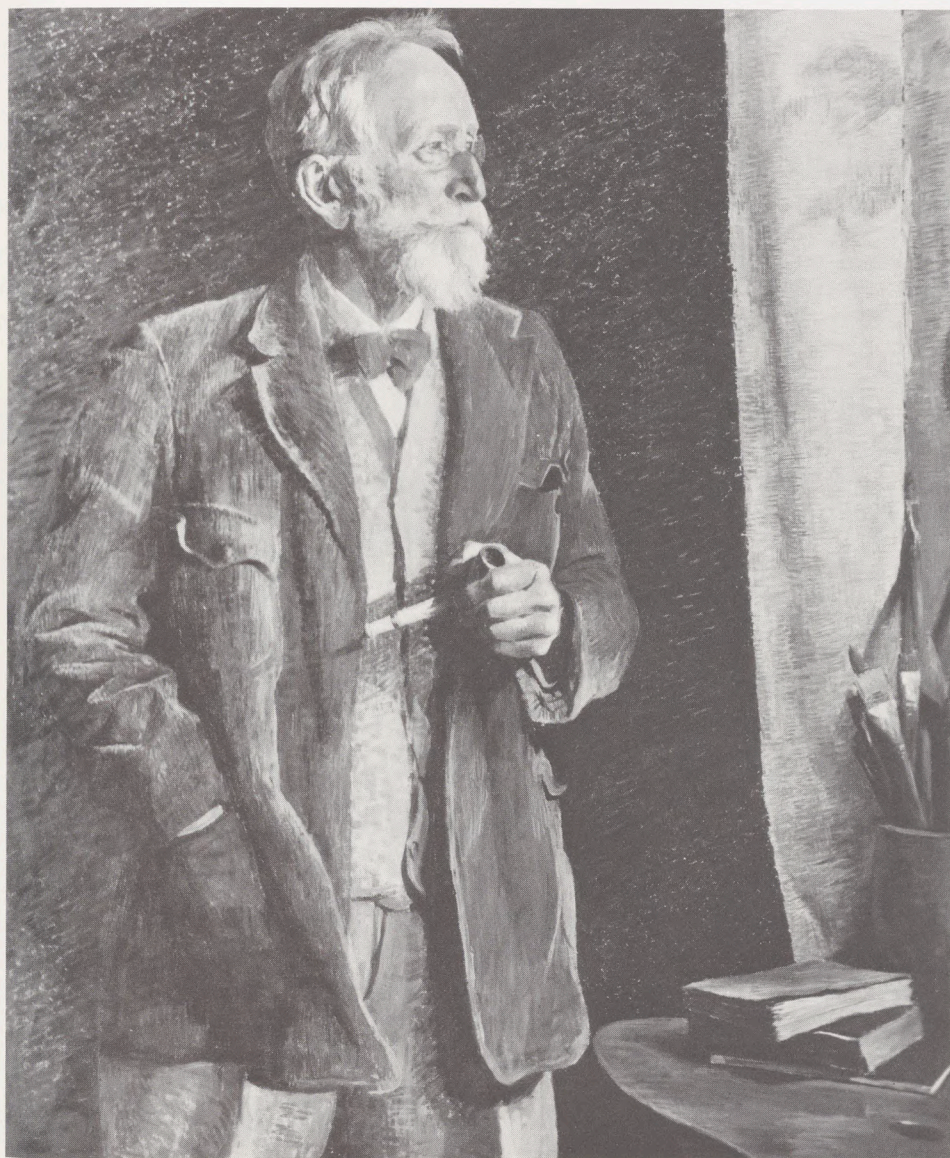


Figure 2:43 DANIEL GARBER (1880–1958), *William Langson Lathrop*, 1935; oil on canvas, 50 × 41½ inches; Pennsylvania Academy of the Fine Arts, Temple Fund purchase.



Figure 2:44 DANIEL GARBER (1880–1958), *Cherry Blossoms*, 1914; oil on canvas, 30 × 30 inches; Private collection. See Color Plate 13.



Figure 2:45 DANIEL GARBER (1880–1958), *Mother and Son*, 1933; oil on canvas, 80¼ × 70½ inches; Pennsylvania Academy of the Fine Arts, Gift of the Artist, 1953. Not in exhibition.



Figure 2:46 DANIEL GARBER (1880–1958), *Hills of Byram*, 1909; oil on canvas, 41 $\frac{7}{8}$ × 46 inches; The Art Institute of Chicago, Walter H. Schulze Memorial Collection.

immediate foreground of his landscapes. In *Summer Phantasy*, there is the dazzling effect of scintillating light which shines through interwoven foliage. There is a sense of natural whimsy and verdant tranquillity. Garber often painted panoramic views of the Delaware, as did many Pennsylvania Impressionists. *Lowry's Hill* (1922, Pennsylvania Academy) is such a peaceful landscape which shows man living in the midst of beauty in the rural countryside. *Hills of Byram* (1909, The Art Institute of Chicago) may be considered one of Garber's most beautiful landscapes, and one critic noted that it was "one of the freshest, most American and enchanting landscapes to be seen in many a year."⁵⁴

Garber's interpretation of nature is dominated by his personal vision and aesthetics. He presents a landscape grounded in realism and painstaking draftsmanship. It is often a landscape of heightened unnatural colors. He clearly suggests a fantasy or dreamlike vision in his work, which is reflected in the titles of such paintings as *Summer Phantasy*, *Once Upon a Time* and *The Fairy Tale*. *Springtime: Tohickon* (1936, Private collection) is an unusual, imaginative landscape. Garber employed intense coloration in a static and formal composition in this Delaware River view. In the foreground, an almost-barren tree is silhouetted against the landscape of the background. A surreal or allegorical tree where only a few branches bear blossoms, suggests rejuvenation. In both design and mood, *Springtime: Tohickon* displays Symbolist qualities.

Not all of Garber's paintings depict a tranquil Pennsylvania landscape. In fact, *Harmonville* (1924) was an unusual, turbulent, and imaginative landscape. In the foreground Garber painted one of his typical landscapes, but in the background



Figure 2:47 DANIEL GARBER (1880–1958), *Lowry's Hill*, 1922; oil on canvas, 50 x 61 inches; Pennsylvania Academy of the Fine Arts, Gift of the Locust Club, Philadelphia.



Figure 2:48 DANIEL GARBER (1880–1958), *Summer Phantasy*, 1916; oil on canvas, 30 x 30 inches; Hirschl & Adler Galleries, Inc., New York.

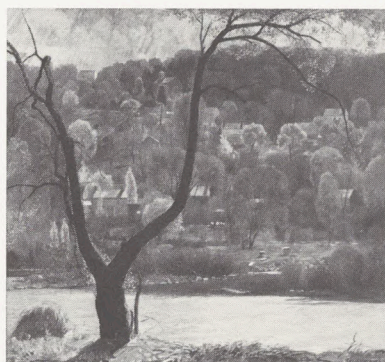


Figure 2:49 DANIEL GARBER (1880–1958), *Springtime: Tohickon*, 1936; oil on canvas, 52 x 56 inches; Private collection. See Color Plate 14.

⁵⁴ Unidentified newspaper clipping from Garber Family Archives, copy in collection of author.

numerous smokestacks darkened the sky. The artist seems to have predicted the effect of pollution on our environment, since the prominent silhouette of a dead tree appeared before a group of smoke-spewing chimneys. Although Garber exhibited *Harmonville*, he must have grown dissatisfied with this work; he destroyed it.

Garber created three other paintings during the twenties which also stand apart from the rest of his *oeuvre*. These are *Haunted* (1925, New Jersey State Museum), *Zeke's House* (1927, The Metropolitan Museum of Art) and *Deserted* (1929, Private collection). All depict strange buildings which convey a ghostly or mysterious character. For example, *Haunted* focuses on a twisted, barren tree. Behind the tree is a strangely illuminated house. To the viewer's left are a number of graves marked by wooden crosses. At first glance, such an unusual work may be seen to descend from earlier paintings by Robert Spencer, such as *The Gray House* (1910, Private collection). However, Spencer's work expresses melancholy, not fright. Furthermore, according to Garber's record book, he painted a similar theme, *The Deserted House*, as early as 1902.

By the thirties, Garber was creating a number of works in brown tonalities, rather than in the brilliant colors of his impressionist paintings. *Down in Pennsylvania* (1935, CIGNA Museum and Art Collection) is such a work where the artist presents a panoramic view of a farm divided into squares of crops, the work resembling a patchwork quilt. Such paintings may represent Garber's reaction to American scene-painting of the 1930s.



Figure 2:50 DANIEL GARBER (1880–1958), *Down in Pennsylvania*, 1935; oil on canvas, 50 × 60 inches; CIGNA Museum and Art Collection.



Figure 2:51 DANIEL GARBER (1880–1958), *Pear Tree*, 1953; oil on canvas, 18 × 25 inches; Private collection.

But the majority of American scene painters, although working in a Realist mode, did not paint with as much painstaking and delicate draftsmanship. *Down in Pennsylvania* is a realist work which prefigures the realism of Andrew Wyeth who would later chronicle other Pennsylvania farmsteads.

At the end of his career, Garber continued to employ the scintillating color of his earlier work. *Pear Tree* (1953, Private collection) is a small, but extremely fine work where the artist sets the white, plumelike branches of a pear tree against the vibrant green, blue and purple of the bank and water of the Delaware River. Garber continued to paint until his death in 1958. He never lost his skill or draftsmanship, and his last paintings are as sparkling as paintings completed forty years before.

Daniel Garber, like his good friend Redfield, had a long, successful career, and he created many of the truly outstanding examples of the Pennsylvania Impressionist school.



Figure 2:52 ROBERT SPENCER (1879–1931), *The Auctioneer*, ca. 1917; oil on canvas, 30 × 36 inches; The Phillips Collection, Washington, D.C.

Robert Spencer: Impressionist of Working Class Life

From 1906 through about 1910, Robert Spencer lived in towns in close proximity to the Delaware River, such as Frenchtown, New Jersey, and, subsequently, Point Pleasant, Pennsylvania.⁵⁵ During the summer of 1909, he studied painting with Daniel Garber, although Garber was one year younger than Spencer. That summer, Spencer lived with Garber at Garber's home and studio in the wooded glen of the Cuttalossa Creek, near Lumberville.

Of all of Spencer's painting instructors, none had so great an influence as Garber. Work prior to study with Garber already displayed Spencer's interest in local scenes. However, the flat, unmodeled figures in these paintings are reminiscent of the lower classes depicted by Jerome Myers, and the imprecise architecture of the buildings contrasts with Spencer's later style. By 1910, in Spencer's *The Gray House* (Private collection), the influence of Garber's meticulous draftsmanship is apparent. Spencer, however, had already developed a highly individual style. The ground areas and the stone walls are separated into flecks of uniformly broken color. He employs an overall patterning which bears some similarity to the painting of Maurice Prendergast. And despite the influence, Spencer rarely uses Garber's scintillating color; in some works, such as *The Gray House*, the mood as well as the color are much more somber.

⁵⁵ See Thomas Folk, *Robert Spencer: Impressionist of Working Class Life* (The New Jersey State Museum, Trenton, New Jersey: 1983).



Figure 2:53 ROBERT SPENCER (1879–1931), *The Gray House*, 1910; oil on canvas, 25 × 30 inches; Private collection.

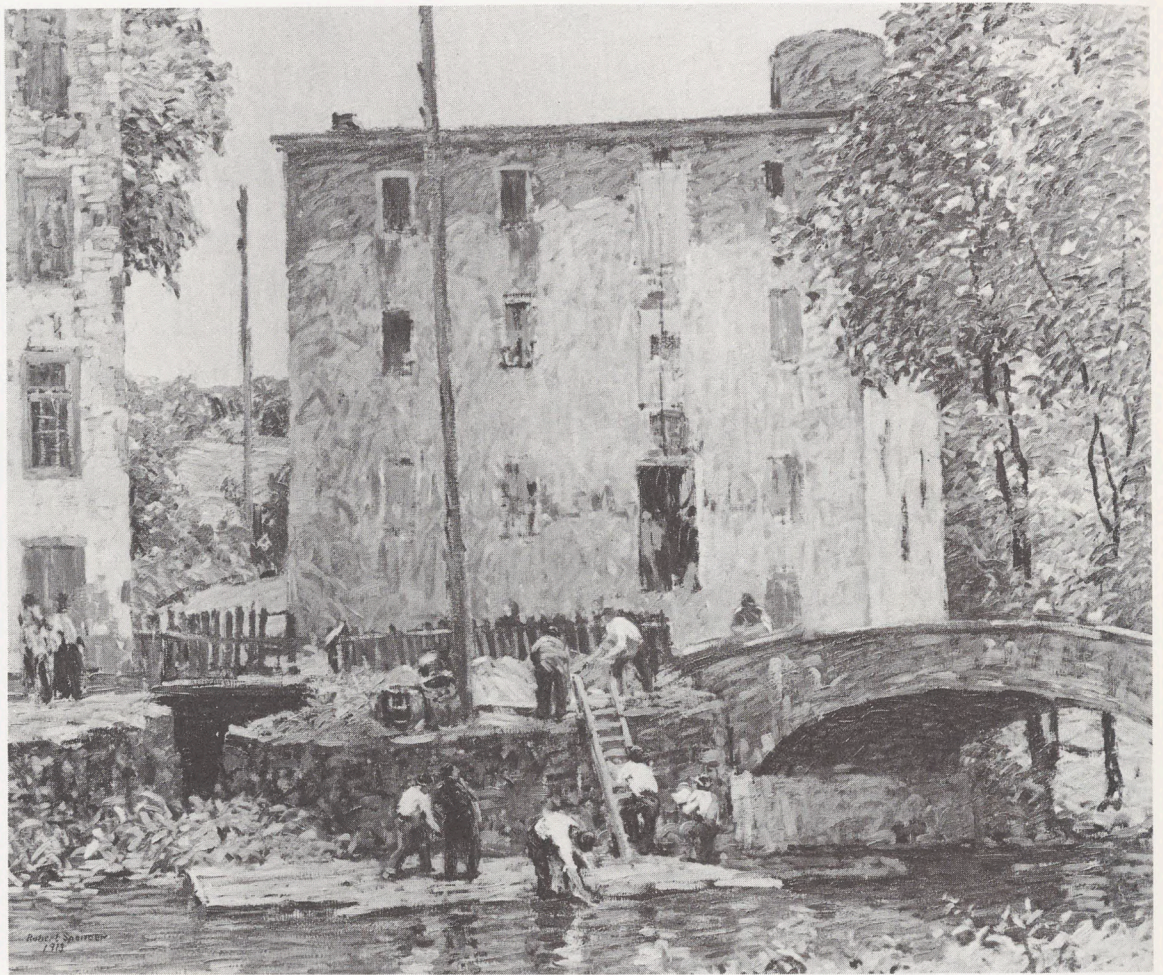


Figure 2:54 ROBERT SPENCER (1879–1931), *Repairing the Bridge*, 1913; oil on canvas, $29\frac{1}{16} \times 35\frac{1}{16}$ inches; The Metropolitan Museum of Art, George A. Hearn Fund, 1914.

Eugen Neuhaus gave an accurate description of Spencer's mature style:

*Spencer's technique and color no less than his fine sense of design are undoubtedly what have enabled him to create works of art out of the commonplace. Homely subjects under his hand become appealing and interesting to an unusual degree. His technical means are well adapted to the surface variations of the dilapidated brick structures, the outhouses he so loves to paint. With a playful and nervous touch he creates charming and varying surfaces that attract and hold one's attention like a beautiful embroidery. His color is personal and most distinguished; beautiful ranges of warm and cold grays, violets and blues and red harmoniously blend together the many different objects which he includes in one canvas, and the atmospheric truthfulness of his work is proof of his fine sense of observation, as well as his power to create fine color harmonies of very subtle quality.*⁵⁶

During the second decade of the twentieth century, Spencer became famous after producing a number of paintings featuring workers. One of the most important and powerful of these, *Repairing the Bridge* (1913, Metropolitan Museum), employs compositional devices he used repeatedly. Within the painting, a building serves as a backdrop to limit spatial perspective and to create a stage for his figures. Spencer must have been attracted to construction scenes because he had spent almost a year in a civil engineering office in New York.

He became particularly noted for his mill series. *Grey Mills* (ca. 1915, Collection of Widener University) is one of the finest examples in that series. It represents, as do many works, the William Maris Silk Mill and Richard Heath's grist mill in New Hope. The building to the viewer's right is William Maris' Silk Mill, built about 1813. It was originally intended for use as a cotton yarn mill, but in 1896 Simpson and Company converted it into a silk-weaving mill. The mill was a five-story structure fifty feet wide and one hundred feet deep.⁵⁷ Its gabled metal roof and two stone chimneys dominated the structure. The building to the viewer's left is Heath's mill, erected in 1702.⁵⁸ A resident who remembers this area before the Depression recalls that it was exceedingly poor and run-down.⁵⁹ As depicted by Spencer, the mills provided a source of employment for both women and children. Because many of the mill workers had originally come from Manchester, England, this community in New Hope became known as "Manchester."

Regarding the mill as subject matter, Spencer stated:

*I don't care whether the building is a factory or a mill; whether it makes automobile tires or silk shirts. It is the romantic mass of the building, its placing relative to the landscape and the life in it and about it that count. People ask me what is made in my mills. Damned if I know, and if I care.*⁶⁰

Spencer's figures in such works are usually diminutive and do not have individual features. We empathize with these people through the dilapidated buildings in which they are forced to work. Although Spencer became well known for his paintings of the working class, when confronted with the question of Socialism, he said, *Many people have made the mistake of thinking me Socialistic, a friend of the working man and that sort of thing. Not at all. Socialism spells destruction, spells school—academy and so on. It is immaterial to me whether a man lives on Fifth Avenue or on Baxter Street.* . . . ⁶¹

Regardless of this anti-Socialist statement, he associated with members of the working class and deeply sympathized with their plight.⁶² In addition to mills, Spencer often

⁵⁶ Eugen Neuhaus, *The History and Ideals of American Art* (Stanford University, California: 1931), p. 270.

⁵⁷ Spencer's *Grey Mills* does not accurately reproduce the architecture of the William Maris Cotton Mill.

⁵⁸ See Richardson, *Solebury Township*, p. 109.

⁵⁹ Telephone interview with Frederic Ramsey, Jr., 4 April 1981.

⁶⁰ Price, "Spencer—And Romance," p. 489.

⁶¹ Spencer, Autograph self-interview.

⁶² Telephone interview with Ann Spencer Simon (daughter of the artist), 27 Jan. 1983.



Figure 2:55 ROBERT SPENCER (1879–1931), *Grey Mills*, ca. 1915; oil on canvas, 30 × 36 inches; Collection of Widener University, Chester, Pennsylvania. See Color Plate 15.

painted backyard scenes, such as *White Tenements* (1913, The Brooklyn Museum). In this work, the flat, prosaic walls of the tenement are parallel to the picture plane, thus limiting perspective. Of Spencer's depictions of backyards, Frederic Newlin Price stated:

*A backyard may mean the fine, full naked arms of a woman washing clothes near a grey wall. . . . It is the intimate side of life, the half dressed side, where beings are themselves. Backyards are genuine, unpretentious.*⁶³

⁶³ Price, "Spencer—And Romance," p. 490.

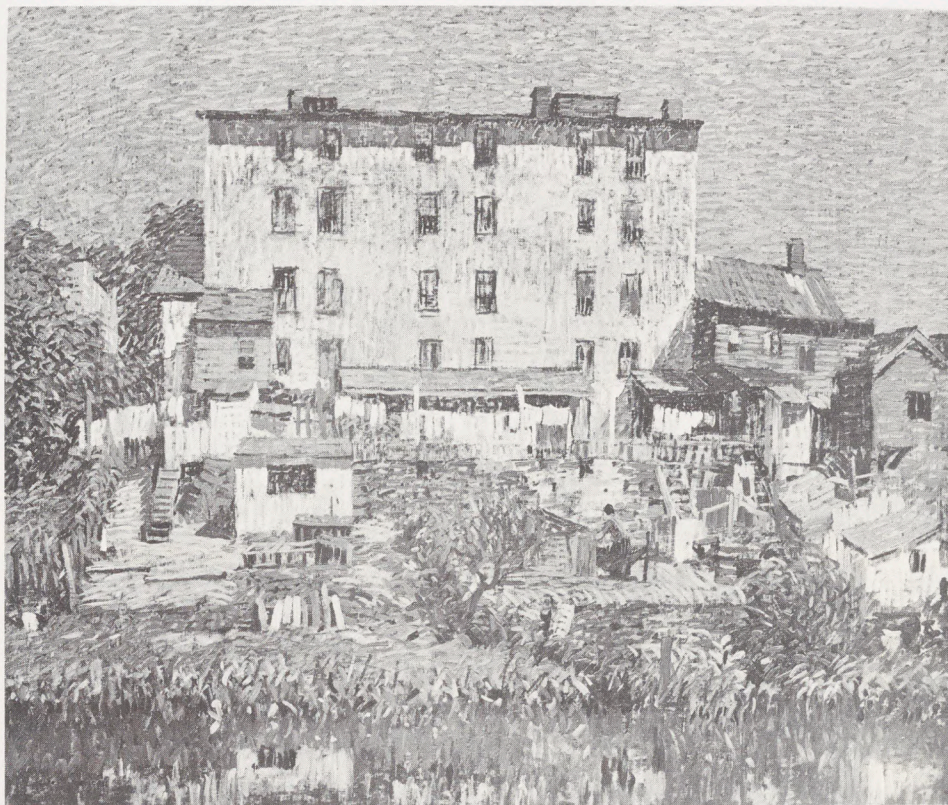


Figure 2:56 ROBERT SPENCER (1879–1931), *White Tenements*, 1913; oil on canvas, 30 × 36 $\frac{3}{8}$ inches; The Brooklyn Museum, John B. Woodward Memorial Fund.

The Red Boat (ca. 1918, Corcoran Gallery) is one of Spencer's finest paintings. In the left foreground, a canal boat pulled by mules glides slowly along the Delaware Canal. Dilapidated buildings flank either side of the work and several figures proceed with routine activities. In the background, Spencer blocks perspective with the Heath mill and the Maris silk mill. Both the mills and the canal represent a way of life which was rapidly becoming extinct, even while Spencer was creating this work. In *The Red Boat*, he preserves the New Hope of old, as if anticipating the end of an era.

By 1916 he began to produce typical Pennsylvania landscapes, often Delaware River views, just as Redfield, Schofield, Lathrop, Garber and Rosen had done. In works such as *The River—March* (1918–1920, The Reading Public Museum and Art Gallery), architecture is treated again, but as secondary to landscape. Spencer's use of a high horizon line limits perspective, and *The River—March* is similar to earlier Delaware



Figure 2:57 ROBERT SPENCER (1879–1931), *The Red Boat*, 1918; oil on canvas, 30 $\frac{3}{8}$ × 36 $\frac{3}{8}$ inches; The Corcoran Gallery of Art, Museum purchase, 1919. See Color Plate 16.

River views by Charles Rosen. Although Rosen's style in the years 1915–1918 reflects Spencer's technique, *The River—March* resembles Rosen's earlier landscapes and suggests that debts ran in both directions.

During the third decade of the twentieth century, Spencer produced European scenes such as *The Rag Pickers* (ca. 1921, Union League Club of Chicago) which features imaginary architecture. He did not travel to Europe until the summer of 1925; therefore, a work such as *The Rag Pickers* does not relate to any real scene. Compositionally and aesthetically it evolves from Spencer's own mill series. Indeed, most of Spencer's "European" scenes come entirely from his imagination and are unlike his Pennsylvania scenes depicting specific buildings. Unlike most of the other Pennsylvania Impressionists, Spencer had not been to Europe as a young man. He was forty-six when he made his first trip and then quite set in his style. Thus his 1925 trip to France, Spain and Italy appears to have had no discernible effect on his art. In fact, the majority of Spencer's "European" scenes usually relate to and are exaggerations of ordinary Pennsylvania scenes.

During the late teens and early twenties, Spencer created a number of genre works. Perhaps the finest of these is *The Evangelist* (ca. 1923, The Phillips Collection). The itinerant preacher raised on a podium to face a crowd had great significance to Spencer. His father was a Swedenborgian minister who traveled about this country and probably gave sermons to similar audiences. One may wonder, then, if the figure of the evangelist

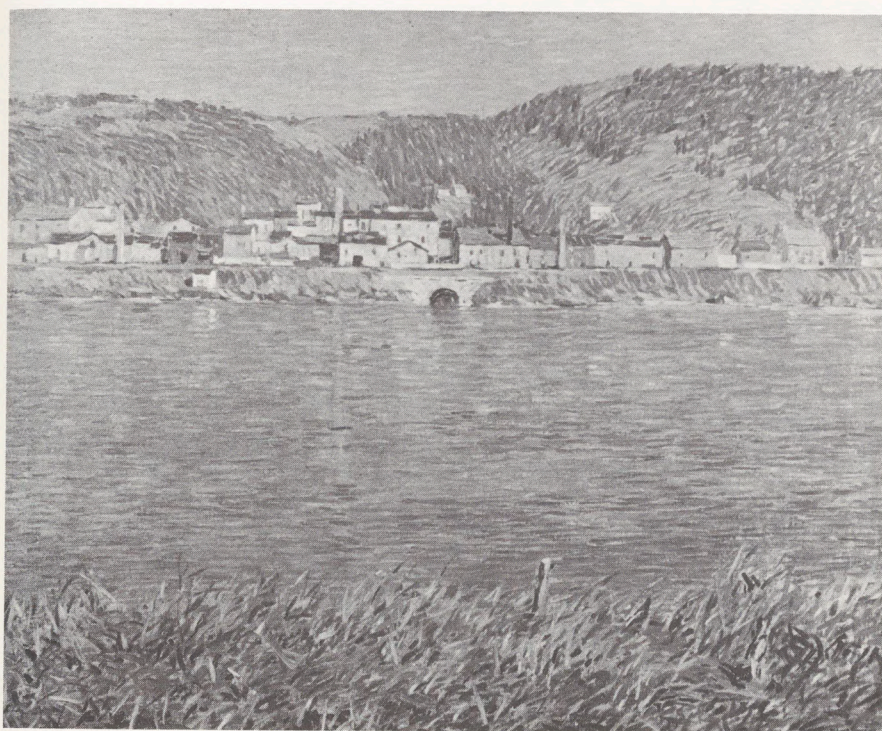


Figure 2:58 ROBERT SPENCER (1879 – 1931), *The River — March*, 1918/20; oil on canvas, 30×36 inches; Courtesy of The Reading Public Museum and Art Gallery.



Figure 2:59 ROBERT SPENCER (1879 – 1931), *The Rag Pickers*, ca. 1921; oil on canvas, 30×36 inches; Collection—Union League Club of Chicago.



Figure 2:60 ROBERT SPENCER (1879–1931), *The Evangelist*, ca. 1923; oil on canvas, 25 × 30 inches; The Phillips Collection, Washington, D.C.



Figure 2:61 ROBERT SPENCER (1879–1931), *The Crowding City*, ca. 1927; oil on canvas, 30 × 36 inches; Delaware Art Museum.

is modeled after Spencer's father. Regardless, the evangelist is a disturbing figure who looks toward the viewer, his features obscured in shadow. Ironically, the evangelist and his associates, supposedly the elect, are dressed in dark colors, while the audience, or those needing redemption, are dressed in light colors. This highly personal work appears deeply rooted in memories of the artist.

Toward the end of his life, Spencer created a group of paintings which depict mob unrest. Such scenes seem to anticipate the work of the Social Realists of the 1930s. However, the new direction in Spencer's art was cut short by his suicide on July 11, 1931.

Spencer's art varies greatly from that of the other American Impressionists and even from the art of the other Pennsylvania artists. Although Julian Alden Weir depicted factories, they are merely elements in his landscapes, and he does not reveal an interest in the people who inhabit them. Other American Impressionists portrayed the life of the upper classes. For example, The Boston School, whose members included Edmund Tarbell, Frank Benson, Joseph Rodefer De Camp, William McGregor Paxton and Phillip Leslie Hale, interpreted the lives of beautiful but complacent society women. While most of the American Impressionists were capturing the beauty of feminine sitters, pleasant beach scenes and bucolic landscapes, Spencer was beautifying what was considered vulgar and unsightly.

Conclusion

As a young man, Newell Convers Wyeth became acquainted with William Lathrop, Edward Redfield, Walter Elmer Schofield, Daniel Garber and Charles Rosen. In 1914, Wyeth wrote:

*Spent Tuesday with W. L. Lathrop who lives up the Delaware River. Lathrop is one of our big landscape painters and molded in stature, habits and production very close to Thoreau. The day proved to be one of the most valuable and inspiring I ever spent. The pleasure was mutual, however, and I think the beginning of a rare acquaintanceship.*⁶⁴

There are early landscapes (ca. 1907-1924) by Wyeth similar to works by Lathrop and Garber, and there appears a similarity between the realism of the Pennsylvania Impressionists and the essentially realistic landscape painting of the Brandywine Valley and elsewhere in America. Artists like Lathrop, Garber and Wyeth discovered mutual pleasure in each other's work because they enjoyed similar influences on their individual endeavors. Even works like Rosen's *The Mill Pond* (1908, Private collection) and Garber's *Down in Pennsylvania* (1935, CIGNA) seem to anticipate in tone some realistic landscapes of Andrew Wyeth. In a broader sense, Pennsylvania realism was passed from Eakins to Anshutz to the Pennsylvania Impressionists and the Brandywine region and beyond. In addition, there are some works by Pennsylvania Impressionists which prefigure paintings by contemporary "painterly realists." For example, Redfield's *Winter Decorations* or Schofield's *The Winter Woods* resemble landscapes painted by the Pennsylvania-based artist, Neil Welliver. The significance of the Pennsylvania Impressionists lies not so much in their Impressionism as in their realism. For they are the important link joining the tradition of American landscape painting in the nineteenth century to the realist landscapes of the twentieth century.

T. F.

⁶⁴ Betsy James Wyeth, ed., *The Wyeths: The Letters of N. C. Wyeth, 1901-1945* (Boston: 1971), p. 475.

Biographical Notes

Walter Emerson Baum (1884–1956)



Walter E. Baum, *Self*, 1946.

Walter Emerson Baum was born in Sellersville, Pennsylvania, on December 14, 1884. In 1904, he married Flora Billger Barndt. Baum studied privately with William Thomas Trego, a local respected history painter, before enrolling at the Pennsylvania Academy of the Fine Arts, where his instructors included Thomas Anshutz and Daniel Garber. He was awarded the Jennie Sesnan Gold Medal from the Pennsylvania Academy in 1925. Baum taught summer classes for public schools in 1926. This activity would eventually lead to the founding of the Baum School of Art, the Allentown Art Museum, the Lehigh Art Alliance and the Circulating Picture Club. Baum wrote over five hundred reviews for the *Philadelphia Bulletin*, as well as *Two Hundred Years*, a study of the Pennsylvania Germans and their heritage. As painter, author, critic, teacher and organizer, Baum did much to enrich the cultural environment of eastern Pennsylvania, as well as to revive interest in Pennsylvania's past. He received an Honorary Doctorate of Humane Letters from Lehigh University in 1946. Although Baum often painted Allentown area landscapes, such other works as *Late Afternoon* are views of the New Hope area. The artist died in 1956.

Rae Sloan Bredin (1881–1933)



Rae Sloan Bredin, *Portrait of the Artist*, 1921.

Rae Sloan Bredin was born in Butler, Pennsylvania, on September 9, 1881. He graduated from the Pratt Institute in New York in 1898 and attended the New York School of Art from 1900 to 1903, where his instructors included William Merritt Chase and Frank Vincent DuMond. In 1914, he married Alice Price, the sister of Frederic Newlin Price, the noted art dealer. They spent the summer of that year in France and Italy before they moved into their house on the towpath near New Hope. Bredin became a noted portraitist, although he was also a noted landscape painter. In 1918, he joined the "Foyer du Soldat," a social service of the French Army. He served as a regional director until the end of the war in 1919. The artist returned to France in 1929 on a portrait commission for Swarthmore College. His series of five murals for the New Jersey State Museum was considered his greatest achievement. He taught at both the New York School of Fine Arts and the Philadelphia School of Design for Women. Rae Sloan Bredin died in 1933 and was given a memorial exhibition at Phillips Mill.

Morgan Colt (1876–1926)

Morgan Colt was born in Summit, New Jersey, in 1876. He was trained as an architect and became noted as a master craftsman, establishing his “Gothic Shops” on the Phillips Mill property. He produced a small number of paintings and exhibited at the Pennsylvania Academy of the Fine Arts and with the New Hope Group. He died in 1926.

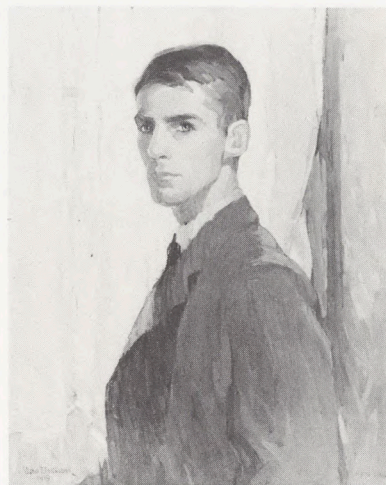


Morgan Colt, Photograph.

John Fulton Folinsbee (1892–1972)

John Fulton Folinsbee was born in Buffalo, New York, in 1892. In 1906, he contracted polio and was forced to use a wheelchair for the remainder of his life. In 1912, Folinsbee went to study with Birge Harrison at the Art Students League Summer School at Woodstock, New York. Harrison had already retired from teaching and had left his position to his assistant, John F. Carlson, but Folinsbee still managed to receive some instruction from Harrison. In 1914, the young artist married Ruth Baldwin and they moved to New Hope in 1916. Eight years later they built a spacious home in New Hope overlooking the Delaware River. Although he gained a considerable reputation for his Impressionist works, during the thirties Folinsbee began to paint dark and brooding landscapes. Perhaps influenced by Robert Spencer's depictions of local factories and tenements, Folinsbee painted Delaware River factories. In later years, however, his greatest achievement was his imaginative figure groups.

Folinsbee exhibited widely and attained many honors, including more than ten awards from the National Academy of Design. He was represented by one or more paintings in each Corcoran Biennial between 1916 and 1945 and was awarded the Third William A. Clark Prize and Bronze Medal in 1921. John Folinsbee died at New Hope in 1972.



John Folinsbee, *Self Portrait*, 1919.

Daniel Garber (1880–1958)



Daniel Garber, *Self Portrait*.

Daniel Garber was born on April 11, 1880, in North Manchester, Indiana. At the age of seventeen, he studied at the Art Academy of Cincinnati with Vincent Nowotny. Moving to Philadelphia in 1897, he first attended classes at the "Darby School," near Fort Washington, before enrolling at the Pennsylvania Academy in 1899. His instructors at the Academy included Thomas Anshutz, William Merritt Chase and Cecilia Beaux.

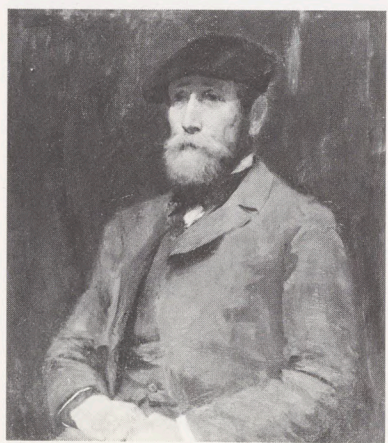
On June 21, 1901, Garber married Mary Franklin, a fellow student at the Pennsylvania Academy. He began to teach Life and Antique Drawing classes at the Philadelphia School of Design for Women in 1904.

In May 1905, Garber was given a long-term William Emlen Cresson Fellowship from the Pennsylvania Academy, which enabled him to spend two years in England, France and Italy. He exhibited three works at the Paris Salon.

The Garbers moved into their new home, "Cuttalossa," in Lumberville, Pennsylvania, during the summer of 1907. Garber began to receive numerous awards for his Pennsylvania landscape paintings. During the fall of 1909, he began to teach at the Pennsylvania Academy as an assistant to Thomas Anshutz. Garber became an important instructor at the Academy, where he taught for forty-one years.

Daniel Garber suffered a tragic, accidental death on July 5, 1958, as a result of falling from a ladder outside his studio at "Cuttalossa."

William Langson Lathrop (1859–1938)



Henry Bayley Snell (1858–1943), *Portrait of William Lathrop*.

William Langson Lathrop was born in Warren, Illinois, on March 29, 1859. He spent much of his childhood on the Lathrop family farm in Painesville, Ohio. In 1876, he graduated from a local academy and then taught in a small schoolhouse in Painesville during the winters of 1877–1879. Lathrop made his first etching in 1881 on a homemade etching press. By the fall of 1884, he began to work for the *Buffalo Express* and sold a few illustrations to *Harper's* and *Century* magazines. In 1885, Lathrop sold the first of many etchings to Christian Klackner, a New York City art dealer.

Lathrop was largely self-taught and studied with William Merritt Chase at the Art Students League for only a few days in October of 1887. In 1889, he visited England, France and Holland. He met and married Annie Burt of Oxford during this European visit. Lathrop became well acquainted with a number of leading American Impressionists and Tonalists, including Julian Alden Weir, John Henry Twachtman, Henry Ward Ranger and Birge Harrison. In fact, Lathrop and his wife spent December 1889–June 1890 on Weir's Branchville farm while the Weirs were away. Later, Lathrop roomed together with Twachtman at Twachtman's Twelfth Street, New York City, address.

By the turn of the century, Lathrop was producing his typical, simplified landscapes. In 1896, he was awarded the American Water Color Society's William T. Evans Prize

and was elected a member of the society. Lathrop won the Webb Prize of the Society of American Artists in 1899, and in 1902 was elected to the National Academy of Design before being made an academician five years later.

In 1898, the Lathrops moved to New Hope, settling at the miller's house on Dr. Marshall's Phillips Mill property. Lathrop was considered the dean of the New Hope art colony. Mrs. Lathrop's Sunday afternoon teas attracted other artists and visitors until the Phillips Mill vicinity became the social gathering place of the area. In 1929, the Phillips Mill Community Association was formed and Lathrop was elected its first president.

On September 21, 1938, Lathrop, alone on his sailboat, "The Widge," at sea off Montauk Point, lost his life in the great hurricane of that year.

Edward Willis Redfield (1869–1965)

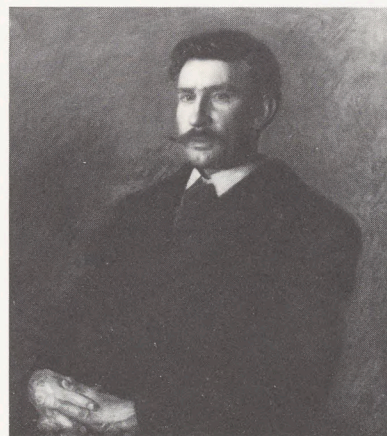
Edward Willis Redfield was born on December 18, 1869, in Bridgeville, Delaware. When he was a child, his family moved to Philadelphia. At the age of fourteen, he was sent to Turner's art class in Camden, New Jersey, and in 1884, he entered the Spring Garden Institute. Redfield studied at the Pennsylvania Academy of the Fine Arts from 1885 to 1889, where his most prominent instructors included Thomas Anshutz, James Kelly and Thomas Hovenden. While at the Academy, Redfield became acquainted with Charles Grafly, Robert Henri and Alexander Milne Calder. In 1889, Redfield's father agreed to send his son fifty dollars per month to finance a period of study in Europe. Redfield left for Paris with Charles Grafly and met Robert Henri there. All attended classes at the Julian Academy, but Redfield also entered classes at the École des Beaux-Arts, where he studied with Adolphe William Bouguereau and Tony Robert-Fleury.

By the winter of 1889, Redfield had retreated to the village of Brolles in the forest of Fontainebleau, where he became fascinated with local snow scenes. In 1891, Redfield's first snow scene was accepted by the Paris Salon. While staying at the Hôtel d'Éléant, Redfield fell in love with the innkeeper's daughter, Elise Devin Deligant. They married in 1892 in London.

In 1898, the Redfields moved to a house along the towpath at Center Bridge, Pennsylvania. Redfield became noted for his large, exhibition-oriented snow scenes. He became acknowledged as the central and most important figure in the growing school of Pennsylvania Impressionist landscape painting.

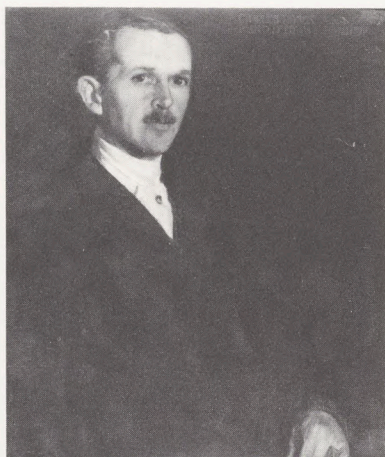
In his later years, Redfield turned to the reinterpretation of classic early American crafts, creating unique painted chests, toleware trays and hooked rugs.

Edward Redfield died on October 19, 1965, at the age of ninety-six.



Thomas Eakins (1844–1915), *Portrait of Edward W. Redfield*.

Charles Rosen (1878–1950)



William L. Lathrop (1859–1938), *Portrait of Charles Rosen*, 1912.

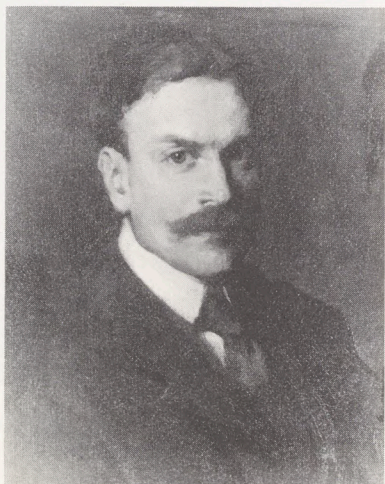
Charles Rosen was born on April 28, 1878, in Reagantown, Westmoreland County, Pennsylvania. At the age of sixteen, he opened a photographic studio in West Newtown, which was located in the coal mining region of western Pennsylvania. He was discouraged to find, however, that the coal miners' needs seemed to be limited to photographs of their recent dead. Rosen became interested in newspaper illustration and in 1898 moved to New York City to enter classes at the National Academy of Design, where he studied with Francis Coates Jones. At the New York School of Art he studied with William Merritt Chase and Frank Vincent DuMond. After studying with DuMond in Old Lyme, Connecticut, Rosen developed an interest in landscape painting.

In 1903, Rosen married Mildred Holden and moved to New Hope. He became associated with Edward Redfield and, like Redfield, became noted for broadly painted Pennsylvania snow scenes, although he also created many landscapes in a Neo-Impressionist technique.

By 1916, Rosen had determined that he was no longer satisfied with his Impressionist style. Before 1920, he began to paint in a Cubist-Realist style, abandoning Impressionism. In 1918, he became an instructor at the Art Students League Summer School in Woodstock, New York. He moved permanently to Woodstock in 1920, where he became closely associated with George Bellows, Eugene Speicher, Henry Lee McFee and Andrew Dasburg. By the mid twenties, Rosen was creating convincing industrial structures and, beginning in 1922, conducted a painting school for several seasons with McFee and Dasburg.

Charles Rosen died at Woodstock in 1950.

Walter Elmer Schofield (1867–1944)



Robert Henri (1865–1929), *Portrait of Elmer Schofield*.

Walter Elmer Schofield was born in Philadelphia on September 10, 1867, the son of a prosperous businessman, Benjamin Schofield. He attended public Philadelphia elementary and high schools and entered classes at Swarthmore College for about a year. After discontinuing his studies there, he spent eighteen months on the ranch of De Vinney Foulke in San Antonio, Texas. Seeing some of Schofield's sketches, the cowboys encouraged the young man to pursue a career as an artist. Schofield attended classes at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1889 to 1892, where it is most likely that he studied with Thomas Anshutz. While at the Academy, Schofield became acquainted with Robert Henri, Edward Redfield, John Sloan, William Glackens and Charles Grafly.

Schofield left for France in 1892 and enrolled at the Julian Academy, where he is believed to have studied with Adolphe William Bouguereau, Gabriel Ferrier and Henri Lucien Doucet.

In about 1895, Schofield returned to the United States and made an unsuccessful attempt to work in the family business. On October 7, 1897, he married Muriel Redmayne, a citizen of the United Kingdom. In 1901, the Schofields moved to England,

where he resided at 99 Cambridge Road in Southport before they moved to St. Ives in Cornwall. Although Schofield established residence in England, he made annual trips to the United States, where he usually remained from October through April. While here, he spent much of his time painting rural snow scenes, when not attending to obligations to galleries and art institutions. Usually, by late spring, he would return to his wife in Cornwall.

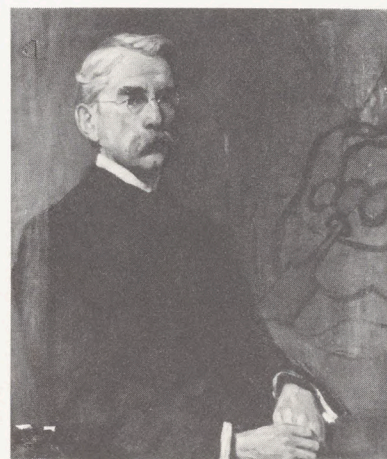
Like Redfield, Schofield became acclaimed for his large, exhibition-oriented snow scenes. By 1904, Redfield and Schofield became arch rivals.

Schofield had a restless spirit and traveled continually. He painted in France, Belgium, Holland, New England, New Mexico, Arizona and California. During the thirties, he taught art classes in Los Angeles.

Because of restrictions placed on travel between England and the United States during World War II, Schofield was forced to remain in the United Kingdom during the war, although he longed to return to the United States. He died in Cornwall, England, on March 1, 1944. His remains were first buried at Lelant in Cornwall, and he was later interred at St. James the Less Church in Philadelphia.

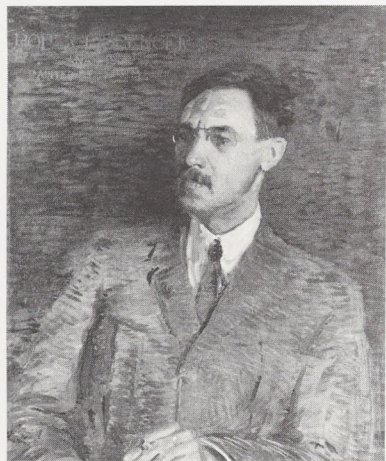
Henry Bayley Snell (1858–1943)

Henry Bayley Snell was born in Richmond, England, on September 29, 1858, and emigrated to the United States at the age of seventeen. He studied at the Art Students League in New York. He married the artist Florence Francis in 1888. It is believed that they first came to Bucks County in 1898 to visit the Lathrops. In time, the Snells would settle on the top floor of the Solebury Bank Building in New Hope. Henry Snell became noted for his views of the English shore in St. Ives, although he painted many American marines and landscapes. He taught at the Philadelphia School of Design for Women from 1899 to 1943 and often took his art classes abroad during the summer. Snell served as the assistant director of Fine Arts for the United States Commission in the Paris Exposition of 1900. He was elected a member of the National Academy of Design in 1906 and became president of the New York Water Color Club. He died in 1943.



William L. Lathrop (1859–1938), *Portrait of Henry B. Snell*.

Robert Spencer (1879–1931)



Charles Rosen (1878–1950), *Portrait of Robert Spencer*, 1914.

Robert Spencer was born on December 1, 1879, at Harvard, Nebraska. His father, Solomon Hogue Spencer, was a Swedenborgian clergyman who changed his parish so often that Robert never had what he considered a hometown.

Robert Spencer attended classes at the National Academy of Design in New York in 1899. Among his instructors were Francis Coates Jones, James Smillie, Edwin Howland Blashfield and Robert Blum. From 1903 to 1905, he studied at the New York School of Art, during the tenure of William Merritt Chase and Robert Henri.

From 1906 through 1910, Spencer lived in towns in close proximity to the Delaware River, such as Frenchtown, New Jersey and Point Pleasant, Pennsylvania. During the summer of 1909, Spencer studied with Daniel Garber at Garber's home in Bucks County. After studying with Garber, Spencer moved into the Huffnagle Mansion in New Hope, where he lived with another young artist, Charles Frederic Ramsey, the son of Milne Ramsey, the noted still-life painter.

While visiting William Langson Lathrop, Spencer met his future wife, Margaret Alexina Harrison Fulton, the niece of the painters, Thomas Alexander Harrison and Lowell Birge Harrison. The couple moved into their permanent residence at "Rabbit Run" in New Hope.

Spencer became noted for his scenes of local tenements and factories. One of Spencer's most praised depictions of working-class life is his *Repairing the Bridge*, which was purchased by The Metropolitan Museum of Art in 1914.

In 1925, Spencer served as an instructor at the Pennsylvania Academy's summer school at Chester Springs, Pennsylvania.

During the summer of 1925, Spencer made his first trip to Europe, and he visited France, Spain and Italy. Before this journey abroad, the artist had been producing fanciful "European scenes" from his imagination. These scenes had replaced Spencer's local views by about 1920.

Spencer suffered several nervous breakdowns, and on July 11, 1931, Robert Spencer took his own life.

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